PRATIMAA NAATAKAM

Of Bhaasa (circa 1000 BC)

WITH ENGLISH NOTES AND TRANSLATION BY

Sri C.Sankara Rama Sastry M.A.B.L.

Author of Annotations on
वेणीसंहारः, मालविकाग्निमित्रं,रत्नावळी,
उत्तररामचरितम्,स्वपनवासवदत्तम्, नागानन्दः,आश्चर्यचूडामणिः
मेघसन्देशः etc.

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भासमहाकविना विरचितम्

प्रतिमानाटकम्

द्वितीयसंचयनम्

वेणीसंहारः, मालविकाग्निमित्रं,रत्नावळी,
उत्तररामचरितम्,स्वपनवासवदत्तम्, नागानन्दः,आश्चर्यचूडामणिः
मेघसन्देशः इत्यादि
बहुकाव्यव्याख्यानदीक्षादक्षेण
एम्.ए.,बी.एल् इत्युपपदधारिणा
महामहोपाध्याय श्रीश्रीश्रीशंकररामशास्त्रिमहोदयैः
टीकातात्पर्यविवरणैस्सार्धं

क्रैस्तशकात् १९५१ तमे वर्षे
चन्नपुर्याम्

श्रीबालमनोरमामुद्रालये सादरम् प्रकटीकृतम्

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॥ श्रीः ॥

PRATIMĀ NĀṬAKA

OF BHĀSA

॥ प्रतिमानाटकम् ॥

महाकविश्रीभासप्रणीतं

WITH ENGLISH NOTES AND TRANSLATION BY

C. Sankara Rama Sastri, M.A., B.L.,

Author of Annotations on अभिज्ञानशाकुन्तलं, वेणीसंहारं, मालविकाग्निमित्रं, रत्नावली, उत्तररामचरितं, स्वप्नवासवदत्तं, नागानन्दं, आश्चर्यचूडामणिः, मेघसंदेशः etc., etc.



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INTRODUCTION

General

Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen, and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam, so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold viz.,—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. The following ślokas may be perused with advantage in this connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।
दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥
नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।
व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥
वस्तु नेता रसस्तेषां भेदकः.

Nāṭaka, the most important type of Rūpaka, to which Pratimā Nāṭaka belongs is defined by Sanskrit rhetoricians as one that satisfies the three requirements laid down thus:—नाटके प्रख्यातमितिवृत्तं, धीरोदात्तो नायकः, शृङ्गारवीररसयोरन्यतरस्य प्राधान्यम्. In a Nāṭaka

or drama the plot is one renowned by Epic tradition, the hero belongs to the Dhirodātta type, and love or heroism is the dominant emotion. That the present play satisfies all the three requirements will be clear from the pages that follow.

Vastu or plot is of three kinds—प्रख्यात or renowned by tradition, उत्पाद्य or conceived by the poet, and मिश्र or partly traditional and partly conceived by the poet. Vide Daśarūpaka:—प्रख्यातोत्पाद्यमिश्रत्वभेदात्तत्त्रिविधं मतम्.

The plot of this play being प्रख्यात—drawn from the epic Rāmāyaṇa, the first of the three requirements of a drama mentioned above is obviously complied with.

Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract:—

> शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
> बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

According to Bharata, the founder of Sanskrit dramaturgy, only the first eight Rasas are recognized to the exclusion of Śānta. The author of Daśarūpaka who follows in the wake of Bharata

repudiates the Śānta rasa and holds that though Śānta has to be recognized in general poetry, it can have no place in a drama. सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते । तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात् । Consistently with his theory, Dhanika says that the dominant emotion in Nāgānanda is दयावीर and not शान्त. But the general trend of opinion among Alaṅkārikas is in favour of the ninefold classification of Rasa as stated above.

Rasa has been defined in Daśarūpaka as follows:—

> विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
> आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order as follows:—

> रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
> जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are—love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. रति or love is the basis of शृङ्गार. शृङ्गार or the erotic emotion is twofold—संभोग and विप्रलम्भ, love in union and love in separation. संभोगशृङ्गार has been defined thus:—

> अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।
> दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

By way of illustration Daśarūpaka cites the following two ślokas from Uttararāmacarita :—

किमपि किमपि मन्दं मन्दमासक्तियोगात्...Act I-27.
विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा...Act I-35.

विप्रलम्भशृङ्गार is sub-divided into four classes—अयोग, मान, प्रवास and करुण. अयोग represents the separated stage of loving couples before union, and the other three kinds of विप्रलम्भ take place after their union. मान represents a separation due to love-quarrels. प्रवास is separation due to exile, of which the whole of Meghasandeśa is a monumental example. करुणविप्रलम्भ refers to the separation of lovers, one of whom departs from life, provided they join later on. The story of Puṇḍarīka and Mahāśvetā in Kādambarī is an example of this kind of विप्रलम्भ. It has been defined as follows :—

यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये ।
विमनायते यदैकस्तदा भवेत्करुणविप्रलम्भाख्यः ॥

This differs from करुणरस inasmuch as the स्थायिभाव here is रति or the mutual love leading to a re-union whereas in Karuṇa शोक or grief is the स्थायिभाव and there is no re-union. The distinction has been pointed out in Sāhityadarpaṇa as follows :—

शोकः स्थायितया भिन्नो विप्रलम्भादयं रसः ।
विप्रलम्भे रतिः स्थायी पुनःसंभोगहेतुकः ॥

वीररस or the heroic emotion has been treated under three heads—धर्मवीर as in the case of Yudhishṭhira, युद्धवीर as of Rāma in Mahāvīracarita and दयावीर as of Jīmūtavāhana in Nāgānanda.

As regards Pratimā Nāṭaka, Mm. Ganapati Sastri points out that the dominant emotion is Dharma Vīra, (the Heroic in Virtue) inasmuch as Rāma is pledged to discharge the duty of carrying out his father's command throughout the Play, supplemented by Karuṇa Rasa or pathos which is delineated in several scenes.

Heroes in general are considered to belong to four different types—धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the characteristics of a Dhīrodātta. Rāma, Jīmūtavāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the like are characteristics of the Dhīroddhata. Paraśurāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualities, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka :—

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥

दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥
निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

As to what are सामान्यगुणs which every hero should possess, Daśarūpaka says:—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥

Of the four types of heroes it is to the Dhīrodātta type that Rāma, the hero of this play, belongs.

Heroes for the purpose of love or शृङ्गारनायकs as they are called, are also classified under four heads —अनुकूल or one who is attached to one woman, दक्षिण or one who accords equal treatment to several wives, धृष्ट or one who makes bold to appear before a woman when his affections are centred elsewhere, and शठ or one who secretly commits an atrocious act of infidelity. The definitions of the above four types of Nāyaka are given in the following śloka:—

एकायत्तोऽनुकूलः स्यात् तुल्योऽनेकत्र दक्षिणः ।
व्यक्तागा गतभीर्धृष्टो गूढविप्रियकृच्छठः ॥

Rāma is an example of Anukūla Nāyaka. The following śloka of Uttararāmacarita is generally cited to illustrate an Anukūlanāyaka.

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ I—39.

Vatsarāja and Agnimitra are examples of Dakshiṇa-nāyaka. An idea of Dakshiṇanāyaka may be had from the following illustration in the Daśarūpaka—

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुः
द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥

The following verse from Mālavikāgnimitra has also been cited in Daśarūpaka to illustrate Dakshiṇa Nāyaka:—

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ III—3.

For Dhṛshṭa the following illustration is given there.

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले
वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।
दृष्ट्वा कोपविधायि मण्डनमिदं प्रातश्चिरं प्रेयसो
लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं गताः ॥

And for a Śaṭha, the following illustration is given from Amaruśataka:—

शठान्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा
यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।
तदेतत्क्वाचक्षे घृतमधुमयत्वद्बहुवचो-
विषेणाघूर्णन्ती किमपि न सखी मे गणयति ॥

Of these four types of heroes Rāma, the hero of this play, belongs to the Anukūla type.

Thus all the three requirements of a drama are complied with in this play.

NĀNDĪ

Nāndī means the introductory benediction at the beginning of every play. Nāndī consists in homage paid to the Deity, Brahmins, kings or the like, coupled with an invocation for blessing. Sāhityadarpaṇa defines it as follows:—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

In popular parlance the word Nāndī is used to denote a preliminary ceremony for the propitiation of *manes*, generally performed on the eve of any auspicious religious function like Upanayana, marriage etc. The word Nāndī as applied to the benedictory verse at the beginning of a drama has deen derived by the author of Nāṭyaparadīpa thus:—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically Nāndī means that by which poets, musicians, spectators or literary works are delighted or shine to advantage. The etymology of the word Nāndī can also be explained in a different way. नन्दी is

the bull of Lord Śiva, and his back served as a stage formerly for the dance of Śiva, which displayed the twofold varieties of Tāṇḍava and Lāsya. Since the back of Nandin served as a stage, the worship offered with a view to entry on the stage is called Nāndī.

नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम ।
तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥

Nāndī therefore means the Pūrvaraṅga ceremony i.e., the initial worship offered with a view to a successful staging of the play. And it is in this sense that it is used at the beginning of all the plays of Bhāsa. But latterly it has come to denote the benedictory verses composed by the poet himself, and in this significance it is used in the majority of plays beginning with Śākuntala.

The peculiar characteristic of jumbling the names of characters in the नान्दीश्लोक by way of मुद्रालंकार is noticeable in this play of Bhāsa as well as in three other plays of his viz., Svapnavāsavadatta, Pratijñāyaugandharāyaṇa and Pañcarātra. Vide our notes at page 159, last four lines and page 160 to the end of the first para.

This is perhaps in substitution of the rule of dramaturgy that the theme of a play should be hinted at in its Nāndī śloka:—अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम्.

Sūtradhāra.

सूत्रधारः means the Stage-Manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः One who holds the conduct of the stage. This etymology is supported by the following authority:—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātṛguptācārya gives the following elaborate definition of Sūtradhāra:—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः ।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥
नानागतिप्रचारज्ञो रसभावविशारदः ।
नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधाय प्रयोक्ता च योक्तृणामुपदेशकः ।
एवं गुणगणोपेतः सूत्रधारोऽभिधीयते ॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras.

Sūtradhāra is of two kinds—Nāndī Sūtradhāra and Sthāpanā Sūtradhāra. The duty of the former is to perform the Pūrvaraṅga and that of the latter to introduce the play to the audience. He is also called Sthāpaka, because he establishes

the foundation of the drama by introducing it to the audience.

स च काव्यार्थस्थापनात् सूचनात्स्थापकः ।

As to the two types of Sūtradhāra, see the following:—

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥
सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥

In all the thirteen plays of Bhāsa the Nāndī Sūtradhāra confines himself to the Pūrvaraṅga ceremony, and the Sthāpaka pronounces the benedictory stanza of the poet and continues the Prelude down to its end. In the later classical dramas including Śākuntala the Nāndī Sūtradhāra performs the Pūrvaraṅga ceremony and pronounces the Maṅgala śloka. After his exit the Sthāpanā Sūtradhāra enters upon the stage and conducts the Prelude. The distinction lies in the fact that in the one class of plays the Maṅgala śloka falls to the lot of the Sthāpaka whereas in the other to that of the Nāndī Sūtradhāra.

Sthāpanā or the Prologue.

स्थापना, प्रस्तावना and आमुखं are synonyms. The word प्रस्तावना is used generally in Kālidāsa's dramas and the later classical dramas whereas the word स्थापना is used in the thirteen plays attributed to

Bhāsa as also in Śaktibhadra's Āścaryacūḍāmaṇi. The Prologue is called Sthāpanā lit., foundation, because in it the Stage-director lays the foundation of the plot. Sthāpanā is defined in Daśarūpaka as follows:—

सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् ।
स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥
प्रस्तावना वा—

In the Prologue the stage-director is expected to converse wittily with the actress or assistant actor or a clown for the purpose of introducing the play to the spectators. It is also usual in Prologues to make mention of the poet and of the work, and there will be also occasionally some flattery of the spectators. Precepts to that effect are laid down in works of dramaturgy. Bharata says in Nāṭyā śāstra as follows:—

प्रसाद्य रङ्गं विधिवत् कवेर्नाम च कीर्तयेत् ।
प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम् ॥

Similarly Śāradātanaya says in his Bhāvaprakāśa:—

वाञ्छाकलापस्तु कवेरभीष्टार्थप्रकाशनम् ।
स्वाभिधेयगतत्वेन सा द्विधा परिपठ्यते ॥
स्वगतं तु स्वगोत्रादि स्वीयकीर्तिप्रशंसनम् ।
अभिधेयगतं यत्तत्काव्यनाम्ना प्रकाशनम् ॥

Obviously none of these rules applies to the Prologues of the thirteen Trivandrum plays. And this point is made capital of by Mm. Ganapati Sastri to establish the antiquity of Bhāsa.

Vishkambha and Praveśaka.

These are the two most popular of the five methods by which the Sūcya portion of the plot is indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions viz., सूच्य and असूच्य. The portions that can be actually represented on the stage go by the name of Asūcya. On the other hand, a battle and other similar things which are prohibited to be acted on the stage, uninteresting incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūcya portion of the plot. The indication of a Sūcya plot is described by rhetoricians to take place in five ways. They are विष्कम्भ, प्रवेशक, चूलिका, अङ्कास्य and अङ्कावतार. Vide Pratāparudrīya:—

इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं—दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति.

Vishkambha is that preliminary scene in any act of a drama in which one or more middle characters take part and which briefly indicates past or future incidents.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

A Vishkambha is of two kinds—शुद्ध and मिश्र. In the Śuddhavishkambha, middle characters (मध्यपात्रs) alone take part, and the conversation is carried on only in Sanskrit; whereas, in Miśra, low characters (नीचपात्रs) also take part, and the Vishkambha consists of a mixed dialogue in Sanskrit and Prākṛt.

स द्विविधः—शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृतमिश्रितः संकीर्णः ॥

A Praveśaka is similar to a Vishkambha in that it is intended for brevity and indicates past and future incidents. But there are certain salient points of difference between the two. In a Vishkambha, one or more Madhyapātras or middle characters take part, and Nīcapātras or low characters also can be introduced; whereas a Praveśaka consists exclusively of low characters. And consequently, a Vishkambha, if Śuddha, can be carried on entirely in Sanskrit and, if Miśra, in a mixed dialogue of Sanskrit and Prākṛt, whereas a Praveśaka is carried on only in Prākṛt. A Vishkambha can be inserted at the beginning of any Act, but a Praveśaka can never be placed at the beginning of the First Act, perhaps because the exclusive introduction of low characters at the beginning is likely to detract from the dignity of the play and to impress the audience unfavourably.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Cūlikā. Sometimes the characters at the end of a certain Act themselves indicate what follows in the next Act, and this method of suggestion is called Aṅkāsya. But where the later Act is so connected with the previous that it seems almost a continuation of it except for the fact that the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Aṅkāvatāra. This is a residuary device, and in all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Aṅkāvatāra.

अन्तर्यवनिकासंस्थैश्चूलिकार्थस्य सूचना ।
अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥
यत्र स्यादुत्तराङ्कार्थः पूर्वाङ्कार्थानुसंगतः ।
असूचिताङ्कपात्रं तदङ्कावतरणं मतम् ॥

In Pratimā Nāṭaka there is a conversation at the beginning of the First Act between a female doorkeeper and the chamberlain, which sets out that preparations are ready as ordered by King Daśaratha for Rāma's coronation. The doorkeeper as a Nīcapātra speaks in Prākṛt, and the chamberlain as a Madhya pātra in Sanskrit. Properly speaking, this dialogue has to be treated as a Vishkambha

of the Miśra or mixed type although it is not termed such by the poet. In the Second Act there is a Vishkambha of the Miśra type consisting of a dialogue by the chamberlain and the doorkeeper, which relates the tragic condition of Daśaratha and the general grief prevailing in the city of Ayodhyā. The chamberlain speaks in Sanskrit and the door-keeper in Prākṛt. The Third Act begins with a Praveśaka being a dialogue entirely in Prākṛt between two Nīcapātras viz., Sudhākāra and Bhaṭa, which sets out that preparations are ready in the Statue-house for the visit of the queens. The Fourth Act too begins with a Praveśaka consisting of a dialogue entirely in Prākṛt between two servant-maids of Kaikeyī—Vijayā and Nandinikā, which sets out that Bharata has gone to Rāma's forest of penance. The Vishkambha at the beginning of the Sixth Act consists of a dialogue entirely in Sanskrit by two sages who describe Jaṭāyus's heroic fight with Rāvaṇa. This Vishkambha is Śuddha. The Seventh Act begins with a Miśra Vishkambha consisting of a dialogue between a sage and Nandilaka in Sanskrit and Prākṛt respectively, which refers to the slaying of Rāvaṇa by Rāma, the return-journey of Rāma in the company of his wife, friends and allies and refers also to the reception of guests at the sage's cottage where Rāma halts in Janasthāna.

Special

About the year 1909–10 the late Mahāmahopādhyāya T. Gaṇapati Śāstri announced to the world the discovery of the lost plays of Bhāsa, a great dramatist of repute who has been mentioned by Kālidāsa in the Prologue of Mālavikāgnimitra in respectful terms thus:—प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः.

The plays attributed to the authorship of Bhāsa by Mahāmahopādhyāya are thirteen in number and have appeared in the Trivandrum Sanskrit Series under his able editorship. Their names are given hereunder.

1. स्वप्नवासवदत्तम्
2. प्रतिज्ञायौगन्धरायणम्
3. अविमारकम्
4. चारुदत्तम्
5. प्रतिमा
6. अभिषेकनाटकम्
7. पञ्चरात्रम्
8. मध्यमव्यायोगः
9. दूतवाक्यम्
10. दूतघटोत्कचम्
11. कर्णभारम्
12. ऊरुभङ्गम्
13. बालचरितम्

The theory of Bhāsa's authorship of these plays was at the outset received with a chorus of applause both in the east and the west, and it seemed as though it had been conclusively established. Latterly heated controversy began to rage,

a vigorous opposition being led by Mr. K. Rama Pisharoti who is clearly of opinion that the Trivandrum Plays are but the products of the latter-day Cākyārs or the professional actors of the Kerala stage. This gave rise to a third school of thought that the Trivandrum Sanskrit Series plays are abridged versions of the older dramas of Bhāsa adapted by the Cākyārs to suit the exigencies of their stage.

The Bhāsa-controversy.

The chief grounds on which Mahāmahopādhyāya rests his theory of Bhāsa's authorship are these:—

1. All these dramas begin with the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः and then the Maṅgala śloka is introduced. This is opposed to the practice obtaining in the later classical dramas including those of Kālidāsa. The theory that this is a peculiar characteristic of Bhāsa's dramas receives support from the following observation of Bāṇa in his *Harshacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

2. The Prologue in all these dramas is given the nomenclature of *Sthāpanā* instead of *Prastāvanā* as in the classical dramas.

3. No mention is made of the author or of the work in the Trivandrum Sanskrit Series plays.

4. In the Bharatavākya of every one of these plays there is the prayer राजसिंहः प्रशास्तु नः.

5. These plays exhibit structural similarity and contain several passages common. For example:

(a) एवमार्यमिश्रान्विज्ञापयामि । अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि—is found in all plays except Pratijñāyaugandharāyaṇa, Cārudatta, Avimāraka, Pratimā and Karṅabhāra.

(b) The Bharatavākya is exactly the same both in Svapna and Bālacarita.

(c) The śloka—भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः—occurs in Pratijñā, Avimāraka and Abhiṣheka, and the latter half of the śloka occurs in Pañcarātra.

(d) The principal dramatis personae are mentioned in the Nāndī ślokas of Svapnavāsavadatta, Pratijñā, Pratimā and Pañcarātra by the device of Mudrālaṁkāra.

(e) The following verse appears in the First Act of both Cārudatta and Bālacarita.

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥

(f) The passage किं वक्ष्यतीति हृदयं परिशङ्कितं मे occurs in the Sixth Act of Svapna as also in the Fourth Act of Abhishekanāṭaka and so on.

6. The drama Svapnavāsavadatta is clearly associated with the poet Bhāsa by Rājaśekhara in his Sūktimuktāvalī as follows:—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

7. Several Unpāṇiniyan forms are often met with in these plays which prove their Pre-pāṇiniyan origin. For examples of the Unpāṇiniyan forms occurring in this play see the Grammatical Irregularities set out on pages 300 and 301 of the Notes.

8. The Prākṛt of these plays is peculiar and therefore traceable to a very remote age. Example:—अय्य for अज्ज.

9. Before dealing with the real point in favour of the Bhāsa theory we may notice one other argument based on dramaturgy adduced by Dr. Max Lindenau. As evidence of the high antiquity of these plays he says:—'Against the teaching of the text-books on dramaturgy which the classical dramas follow, the author of these plays does not hesitate to describe death, and even frightful death on the stage.

10. References by rhetoricians unmistakably point to the same conclusion.

(a) Vāmana of the 9th century A. D. cites the following in his *Kāvyālaṅkārasūtravṛtti* (IV. 3)—

i. शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ Svapna IV—8.

Further in the same book (V—2) he cites the passage—

ii. यो भर्तृपिण्डस्य कृते न युध्येत् Pratijñā IV—2.

In V—1 of the same book is quoted the śloka:—

iii. यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ Cārudatta I—2.

(b) Daṇḍin of the 6th century A. D. in the Second Pariccheda of *Kāvyādarśa* cites the first half of the following śloka:—

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥

Bālacarita I—15 and Cārudatta I—19.

(c) Bhāmaha of the Pre-Kālidāsīyan era in illustrating Nyāyavirodha in the Fourth chapter of his *Kāvyālaṃkāra* refers to the plot of Pratijñā. The following is an extract from Bhāmaha on the point.

विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् ।
तस्यैव कृतिनः पश्चादभ्यधाच्चरशून्यताम् ॥
अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत् स स्वभूगतम् ॥

यदिवोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥
शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति काऽनुमा ॥
हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥
अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥
नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैव नयन्ति नयवेदिनः ॥
सचेतसो वनेभस्य चर्मणा निर्मितस्य च ।
विशेषं वेद बालोऽपि कष्टं किंनु कथं नु तत् ॥

(d) Śāradātanaya of the 12th century A.D. in the Eighth Adhikāra of his *Bhāvaprakāśa* refers to the Praśānta type of play and cites Svapnavāsavadatta as an example for the same in the following extract:—

प्रशान्तरसभूयिष्ठं प्रशान्तं नाम नाटकम् ।
न्यासो न्याससमुद्भेदो बीजोक्तिर्बीजदर्शनम् ॥
ततोऽनुद्दिष्टसंहारः प्रशान्ते पञ्च सन्धयः ।
सात्वती वृत्तिरत्र स्यादिति द्रौहिणिरब्रवीत् ॥
स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु ।
आच्छिद्य भूपाद्यसनाद्देवी मागधिकाकरे ॥
न्यस्ता यतस्ततो (स्यास? न्यासाद्) मुखसन्धिरयं भवेत् ।
न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतः ॥
पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥

उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्तनम् ।
एहि वासवदत्तेति (?) क यासीत्यादि दृश्यते ॥
सहावस्थितयोरेकप्राप्त्यान्यस्य गवेषणम् ।
दर्शनस्पर्शनालापैरेतत्स्याद्बीजदर्शनम् ॥

(अत्रोदाहरणम्—)

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥
किं ते भूयः प्रियं कुर्यामिति वाग्यत्र नोच्यते ।
तमनुद्दिष्टसंहारमित्याहुर्भरतादयः ॥

The plot referred to in this extract and the plot of Svapnanāṭaka are almost wholly in agreement. Vāsavadattā is separated from the king and placed in the custody of the Magadha princess; the king continues to cherish his love for Vāsavadattā, his lute Ghoshavatī rouses his memories of Vāsavadattā and so on. The verse चिरप्रसुप्तः कामो मे is found in the Sixth Act of Svapna. Further the usual remark किं ते भूयः प्रियमुपकरोमि which is found in later classical dramas is absent here, and its absence is also noted in the extract.

(e) Bhojadeva of the 11th century A.D. in his *Śṛṅgāraprakāśa* mentions Svapnavāsavadatta by name and deals with its plot which tallies in full with the plot developed in the Fifth Act of the Svapnanāṭaka.

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः, पद्मावतीरहितं च तदवलोक्य तस्या एव शयनीये सुष्वाप । वासवदत्तां च स्वप्नवदस्वप्ने ददर्श । स्वप्नायमानश्च वासवदत्तामाबभाषे ॥

Translation:—In Svapnavāsavadatta the king went to the marina-house to see Padmāvatī in her illness. And on seeing Padmāvatī absent, he lay down on her bed and beheld Vāsavadattā not in dream as though in dream, and in dream he spoke to Vāsavadattā.

Now we shall examine how far the points adduced by Mahāmahopādhyāya in support of Bhāsa's authorship are tenable. In the first place it has to be borne in mind that neither at the beginning nor at the colophon of these dramas is there any mention made of Bhāsa. In the face of this serious omission any argument either way cannot be accepted as conclusive unless it can stand the test of searching scrutiny.

1. Convincing proof is not yet forthcoming that the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः preceding the Maṅgala śloka is a peculiar characteristic of Bhāsa's dramas. The word सूत्रधारकृतारम्भैः in the famous stanza of Harshacarita holds good whether the Maṅgala precedes or follows the entry of the Sūtradhāra. In the one case it is the Nāndī Sūtradhāra, in the other the Sthāpanā Sūtradhāra. In either event it is the Sūtradhāra that begins,

and Bāṇa's reference is applicable to both. Further the word सूत्रधारकृतारम्भैः has been introduced by Bāṇa merely for the purpose of substantiating an equivogue between temples and Bhāsa's plays. No theory can be definitely founded on it.

A careful scrutiny will disclose that the entry of the stage-director prior to the pronouncement of the Nāndī śloka is more a peculiarity of the manuscripts than of the author. The Kerala manuscripts of even later classical dramas begin with the entry of the Sūtradhāra. According to the South Indian recension, Bhavabhūti's *Uttararāmacarita* has the entry of the Sūtradhāra prior to the Nāndī śloka. Vide the edition of Bhavabhūti's Uttararāmacarita (1932) in the Śrī Bālamanoramā Series, the reading adopted wherein is supported by the high authority of the commentator Nārāyaṇa. The author of *Sāhityadarpaṇa* states that in *Vikramorvaśīya* several manuscripts place the entry of the Sūtradhāra before the Nāndī śloka and that the reading there adopted is the more appropriate of the two. Vide the following extract from Sāhityadarpaṇa.

उक्तं च— 'रङ्गद्वारमारभ्य कविः कुर्यात्—' इत्यादि । अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु —' इत्यादि श्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं तस्यायमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

Śaktibhadra's *Āścaryacūḍāmaṇi* whose date is assigned to the earlier half of the 8th century A. D. begins with नान्द्यन्ते ततः प्रविशति सूत्रधारः, and the Maṅgala śloka comes thereafter.

The following is a further list of the plays in which the entry of the Sūtradhāra precedes the benedictory stanza:—*Mattavilāsa* of Mahendravikramavarman, *Kalyāṇasaugandhika* of Nilakaṇṭha, *Subhadrādhanañjaya and Tapatīsaṁvaraṇa* by Kulaśekharavarman, *Padmaprābhṛtakam* by Śūdraka, *Dhūrtaviṭasaṁvāda* by Iśvaradatta, *Ubhayābhisārikā* by Vararuci, *Pādatāḍitakam* by Śyāmalā etc.

2. That the word *Sthāpanā* is used in the place of *Prastāvanā* proves nothing. In *Āścaryacūḍāmaṇi* of Śaktibhadra and *Kundamālā* of Diṅnāga the word *Sthāpanā* is used. This is also perhaps a peculiarity of the South Indian manuscripts.

3. That the author and the work find no mention in the Prologue is no evidence of the antiquity of a drama. The Cākyārs who were responsible for the dramas in their present shape perhaps chose to remain anonymous as they could not claim any high order of literary merit for themselves.

4. As regards the Bharatavākya, it no doubt shows that all the thirteen plays are of common authorship, but it goes no further.

5. The occurrence of several common passages in these plays is explicable likewise.

6. It is highly doubtful whether Bhāsa's Svapnavāsavadatta referred to by Rājaśekhara is the same as the one we have.

7, 8 & 9. The Unpāṇinīyan forms on which much reliance has been placed by Mahāmahopādhyāya as evidence of their Pre-pāṇiniyan origin can be explained away as the solecistic lapses of the latter-day professional Cākyārs of Malabar with inadequate literary equipment. The Prākṛtic archaisms are more a peculiarity of the South Indian manuscripts, particularly those of Malabar, than of any particular author. Śaktibhadra's *Āścarya Cūḍāmaṇi* exhibits exactly similar features in Prākṛt as the T. S. S. plays. The violations of the rules of dramaturgy as propounded by Bharata are perhaps due to the fact that the professional actors of Kerala have occasionally indulged in such lapses. In fact the Fourth Act of *Āścarya Cūḍāmaṇi* which is admittedly not Bhāsa's presents on the stage the battle between Jaṭāyus and Rāvaṇa, contrary to the rule of Bharata.

10. But the numerous quotations in works of rhetoric cannot be so easily brushed aside. Vāmana, Daṇḍin or Bhāmaha cannot be expected to quote except from poets of accredited excellence.

Least of all can we expect them to cite from any original productions of the latter-day Cākyārs of Malabar.

By way of positive counter-argument against the Bhāsa theory can be cited the numerous quotations as from Bhāsa made by great authors both in works of rhetoric and anthologies, which do not find a place in any of the manuscripts of the Trivandrum Sanskrit Series Plays. Some of them are set out hereunder.

1. संचितपक्ष्मकवाटं नयनद्वारं स्वरूपताडेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

This verse is cited by Abhinavagupta in *Dhvanyāloka Locana* with the preamble यथा स्वप्नवासवदत्ताख्ये नाटके to illustrate the fact that poets sometimes are carried away by their love for figures of speech to the detriment of emotion. The attempt of Mahāmahopādhyāya to impugn the genuineness of this quotation is hardly convincing. It is inconceivable that the great author of Locana would commit a sad mistake about the source of his quotation, especially when he subjects it to adverse criticism. The passage in Dhvanyāloka on commenting which the above quotation is given runs as follows:—दृश्यन्ते च कवयोऽलङ्कारनिबन्धनैकरसा अनपेक्षितरसाः प्रबन्धेषु. Vide N. S. P. edition of Dhvanyāloka, pages 151 and 152.

2. पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

This verse is cited by Rāmacandra in his *Nāṭyadarpaṇa* as from Bhāsa's Svapnavāsavadatta. Vide the following extract from *Nāṭyadarpaṇa*:—

यथा भासकृते स्वप्नवासवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्सराजः—पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् । नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥ पूर्वार्धे लिङ्गं उत्तरार्धमनुमानम् ॥

3. पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥

This is an extract from Śāradātanaya's *Bhāvaprakāśa*, chapter 8.

With regard to these two quotations (2 & 3) पादाक्रन्तानि etc. & पद्मावत्या etc., Mm. Ganapati Sastri attempts an explanation by arguing that they will perhaps be found in the manuscripts yet to come to light, and he bases his argument on the analogy of the two following ślokas found in certain manuscripts of Śākuntala and not found in others.

न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्
मृदुनि मृगशरीरे तूलराशाविवाग्निः ।
क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाताः सारपुङ्खाः शरास्ते ॥

कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥

4. त्रेतायुगं [न खलु] तद्धि न मैथिली सा
रामस्य रागपदवी मृदु चास्य चेतः ।
लब्धा जनस्तु यदि रावणमस्य कायं
प्रोत्कृत्य तत्र तिलशो न वितृप्तिगामी ॥

This verse is cited as from Bhāsa by Abhinavagupta in his *Abhinavabhāratī*. He adds the following preamble to this quotation.

अधुना रौद्रं लक्षयति—अथ रौद्रो नामेति । आत्म (नाम) ग्रहणस्यायमाशयः—अन्यायकारिता प्राधान्येन क्रोधस्य विषयः । तादृशि च जने सर्वोऽपि मनोरथैरपि रुधिरपानमपि नाम कुर्यात् । तथा चाह लोकः—यदि लभ्येत, तत्तदीयं रुधिरमपि पीत्वा न तृप्यते । महाकविना भासेनापि स्वप्रबन्धे उक्तः—त्रेतायुगं etc. Vide Gaekwad's Oriental Series No. 36, Page 320.

5. In the *Nāṭakaratnalakshaṇakośa* of Sāgaranandin we have the following remark.

यथा स्वप्नवासवदत्ते । नेपथ्ये सूत्रधारः उत्सारणां श्रुत्वा पठति—अये कथं तपोवनेऽप्युत्सारणा । (विलोक्य) कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीयजनेनोत्सार्यते ।

The above words cited from Svapnavāsavadatta are not exactly found in our play although the purport is there.

We shall now turn to anthologies.

6. अस्या ललाटे रचिता सखीभिर्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्तावनङ्गबाणव्रणपट्टिकेव ॥ भासस्य.

This stanza is cited by Bhagadatta Jalhaṇa in his *Sūktimuktāvalī* under the heading स्त्रीणामङ्गवर्णनपद्धतिः । ललाटं. Vide page 178, Gaekwad's Oriental Series Vol. 82.

This is cited also in *Śārṅgadhara paddhati* as Bhāsa's (No. 3292 of Peterson's edition). Vallabhadeva's *Subhāshitāvalī* also cites this verse, but leaves it anonymous. (No. 1487 of Peterson's edition)

7. कपाले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान् बिसमिति करेणुः कलयति ।
रतान्ते तल्पस्थान् हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥ भासस्य.

This is also cited in Jalhaṇa's *Sūktimuktāvalī* under the heading चन्द्रोदयवर्णनम्.

This is cited in *Śārṅgadhara paddhati* also as Bhāsa's (No. 3640) with slight variations in the Pūrvārdha as follows:—कपोले मार्जारी पय इति कराँल्लेढि शशिनस्तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।

This is also cited in Vallabhadeva's *Subhāshitāvalī* (No. 1994) as Bhāsa's. But *Sadukti karṇāmṛta* by Śrīdharadāsa ascribes this verse to Rājaśekhara.

8. यदपि विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं
तदपि सकलं चारु स्त्रीणां मुखेषु विभाव्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ॥ भासस्य.

cited in *Sūktimuktāvalī*, Page 182 under the heading स्त्रीणामङ्गवर्णनपद्धतिः । मुखम् ।

9. व्यानम्रा दयितानने मुकुलिता शार्दूलचर्माम्बरे
सोत्कम्पा भुजगे निमेषरहिता चन्द्रेऽमृतस्यन्दिनि ।
मीलद्भ्रूः सुरसिन्धुदर्शनविधौ म्लाना कपालोदरे
पार्वत्या नवसङ्गमप्रणयिनी दृष्टिः शिवायास्तु वः ॥ भासस्य.

cited as Bhāsa's in *Sūktimuktāvalī*, Page 23
under the heading आशीर्वादपद्धतिः । पार्वती ।

10. प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोषलक्षितरसैर्गौर्या कथंचिच्चिरा-
द्बद्धस्त्रीवचनात्प्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥ भासस्य.

cited in *Saduktikarṇāmṛta.*

11. तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः
शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव चित्तमन्तः
कामी दरिद्र इव शोषमुपैति पङ्कः ॥ भासस्य.

cited in *Subhāshitāvalī* (No. 1821) under अथ शरत्;
also cited in *Śārṅgadhara paddhati* (No. 3907)
as Bhāsa's with slight variations:—
चिराद्यः for चिराढ्यः and धर्मचिन्ता for चित्तमन्तः;
cited also in *Saduktikarṇāmṛta* as Bhāsa's.

12. दग्धे मनोभवतरौ बालाकुचकुम्भसंभृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावलीवल्ली ॥ भासस्य.

cited in *Saduktikarṇāmṛta.*

13. विरहिवनितावक्त्रौपम्यं बिभर्ति निशापति-
र्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।

अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥ भासस्य.

cited in *Saduktikarṇāmṛta.*

14. पेया सुरा प्रियतमामुखमीक्षणीयं
ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

attributed to Bhāsa in Somadeva's *Yaśastilaka.*
Vide Peterson's 2nd report, Page 46.

15. कठिनहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यमः किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत्तावद्वरं सुभगे रतम् ॥ भासस्य.

cited in *Subhāshitāvalī* (No. 1619)
under अथोक्तिप्रत्युक्ती.

16. कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा परिखिद्यसे
त्वहमसहना त्वं निःस्नेहः समेन समं गतम् ॥ भासस्य.

cited in *Subhāshitāvalī* (No. 1628)
under अथोक्तिप्रत्युक्ती.

17. दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥ भासस्य.

cited in *Subhāshitāvalī* (No. 1353)
under विरहिणां प्रलापाः.

18. बाला च सा विदितपञ्चशरप्रपञ्चा
तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जां समुद्वहति सा सुरतावसाने
हा कापि सा किमिव किं कथयामि तस्याः ॥ भासस्य.

cited in *Subhāshitāvalī* (No. 1286)
under विरहिणां प्रलापाः.

19. दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥ भासस्य.

cited in *Śārṅgadhara paddhati* (No. 3330) but ascribed to Kalaśaka in *Subhāshitāvalī* (No. 1529); and ascribed to Śyāmalā of Kashmir in *Saduktikarṇāmṛta.*

One other argument against Bhāsa's authorship of the T. S. S. Plays is vehemently put forth by Professor Mahāmahopādhyāya S. Kuppuswami Sastri as follows:—

"Again, while commenting upon the verse
क्वचिद्धर्मः क्वचित्क्रीडा क्वचिदर्थः क्वचिच्छमः ।
क्वचिद्धास्यं क्वचिद्युद्धं क्वचित्कामः क्वचिद्वधः ॥
Nāṭyaśāstra, I, 74.

Abhinavagupta says in his *Abhinavabhāratī*
'तथा क्वचिन्नाटके धर्मः प्रधानम्—यथा छलितरामे रामस्याश्वमेधयागः ;
क्वचित्क्रीडा यथा—स्वप्नवासवदत्तायाम् । एवमन्यत्राप्यनुसरणीयम्'
Page 37, Vol. I, Abhinavabhāratī Manuscript in the Govt. Oriental Mss. Library, Madras.

Krīḍā or hilarious merriment is the chief feature of the drama called Svapnavāsavadatta according to Abhinavagupta. Would not this conclusively establish that the Svapnavāsavadatta known to Abhinavagupta must be materially different from the Trivandrum play of the same name?"
Vide Āścaryacūḍāmaṇi, 2nd edition,
Introduction, page 22.

To sum up the arguments on both sides, we notice that out of the large number of quotations from Bhāsa cited in works of rhetoric and anthologies by eminent authors some are found in the T.S.S. plays and some are not. Therefore, we have to conclude that the thirteen plays ascribed to Bhāsa published in the Trivandrum Sanskrit Series represent the abridged versions of the original plays of Bhāsa prepared by the Cākyārs of Malabar to suit the exigencies of their stage.

The Date of Bhāsa.

From the many archaisms and grammatical irregularities in Bhāsa's plays it can be persumed that Bhāsa was a poet of great antiquity. Kālidāsa who has been proved to belong to the 1st century B.C. refers to Bhāsa as a poet of great renown in the prologue to Mālavikāgnimitra. The reference to the Bārhaspatya Arthaśāstra (p. 106) in preference to Kauṭilya's Arthaśāstra in Act V of the play is proof

positive that Bhāsa must have flourished before the time of Kauṭilya. Kauṭilya (Cāṇakya) himself acknowledges Bṛhaspati as his predecessor in Arthaśāstra. Kauṭilya was a contemporary of Candragupta who flourished in the 4th century B. C. So Bhāsa must be placed somewhere between 450 and 375 B. C. In this view Prof. Paranjape and Mr. Kale agree.

The Plot of the play.

The plot of Pratimā Nāṭaka is largely drawn from the Ayodhyā and Āraṇya Kāṇḍas of Rāmāyaṇa while that of the Abhisheka Nāṭaka is drawn from the Kishkindhā, Sundara and Yuddha Kāṇḍas. Mm. Ganapati Sastri surmises that Bhāsa in his zeal to make up the full complement wrote Bālacarita largely from the materials of Bālakāṇḍa.

The deviations of the plot in this play from its source Rāmāyaṇa can be easily gathered by the reader and have been pointed out in the notes at several places.

The Name of the play.

प्रतिमा or प्रतिमानाटक as the name of the play nowhere occurs in the poet's own words. It is not given in the prologue as is usually the practice with later poets. The name is given by Mm. Ganapati Sastri

on the authority of a colophon at the end of the manuscript of this play. अस्य नाटकस्य मातृकाग्रन्थान्तदृष्टपाठानुसारात् प्रतिमानाटकमिति संज्ञा. The title is appropriate inasmuch as the dominant event relates to the statue of Daśaratha which Bharata chanced to see wherefrom Bharata came to know of his father's decease and the further actions of the play spring. The idea of the statues presented in the Third Act of the play is an original invention of the poet and justifies the title of the play.

Time-Analysis of the play

We have pointed out in our notes at page 253 on the passage श्वस्तत्रभवतस्तातस्य अनुसंवत्सरश्राद्धविधिः that there is a glaring discrepancy between the timing of events in Rāmāyaṇa and in this play. An attempt to bring about a synthesis between the chronology set out in Rāmāyaṇa and that adopted in this play is therefore futile.

From the Sūtradhāra's words इममेव शरत्कालमधिकृत्य it would appear that शरत्काल (Purattasi or Aippasi) marks the starting point of the play at which time Rāma's coronation was proposed to be celebrated by Daśaratha. On the very day fixed for the coronation Rāma in the company of his wife and brother goes on exile into the forest with which the First Act ends.

A couple of days or more must have intervened between the I Act and the II Act to enable Sumantra to come back to Ayodhyā after leaving Rāma in the forest which leads to the death of Daśaratha on the same day which is depicted at the end of the II Act.

Bharata's arrival at the Statue-house in the suburb of Ayodhyā which is the theme of the III Act necessarily involves the lapse of a week or two after the death of Daśaratha to make his journey all the way from the Kekaya country. The visit of the queen-mothers at the statue-house takes place on the same day and Bharata resolves then to meet Rāma in his penance-grove with which the Third Act closes.

A couple of days might be allowed to lapse from the date of the said resolve for Bharata to make his journey to Citrakūṭa and meet Rama which is the theme of the Fourth Act. Bharata receives the sandals of Rāma and starts back to Ayodhyā on the same day with which the Fourth Act ends.

Though Rama's lament in verse 1 of the Fifth Act is likely to suggest that the Fifth Act closely follows on the heels of the Fourth Act for Rāma to have fresh memories of Bharata's return in disappointment from Citrakūṭa, the long lapse of 12 years or more between the two Acts has to be conceded in view of the necessity to compress all the later events within the duration of one year. The chief event of

the Fifth Act is the abduction of Sītā by Rāvaṇa with which the Fifth Act closes.

The fight between Jaṭāyus and Rāvaṇa described in the Interlude at the beginning of the Sixth Act follows closely on the heels of the Fifth Act. The return of Sumantra to Bharata with the news that Sīta had been abducted by Rāvaṇa must have taken place after the lapse of a few months so that Rāma might join in alliance with Sugrīva, kill his brother Vālin and instal Sugrīva on the throne of Kishkindhā. The disclosure of the news by Sumantra at the instance of Kaikeyī that King Daśaratha had been under a curse which was the real cause of Rāma's exile into the forest takes place on the same day, making Bharata reconciled to his mother. On the same day Bharata takes his resolve to mobilise his forces for an expedition to Laṅkā for crushing Rāvaṇa. With this resolve of Bharata the Sixth Act closes.

A month or so should be allowed to expire after the Sixth Act between the Sixth and Seventh Acts. In the Seventh and last Act of this play Rāma is reported as having slain Rāvana and is seen marching back towards Ayodhyā with Sītā and his friends, allies and vassals. On the same day at Janasthāna where Bharata meets him, his coronation takes place, and on that very day the whole coronation

party march further on, mounted on the Pushpaka chariot to repeat the celebration at Ayodhyā. On the whole the plot of the play covers a period of 14 years.

The scene of the First Act of this play is laid in Daśaratha's palace at Ayodhyā; so also that of the Second Act. The scene of the Third Act is laid in the Pratimāgṛha adjoining Ayodhyā. The Fourth Act is laid in the forest where Bharata interviews Rāma. The Fifth Act has its scene laid in Rāma's hermitage in the forest where the abduction of Sītā by Rāvaṇa takes place. The Sixth Act reverts to Ayodhyā where Sumantra brings the sad news of abduction to Bharata. The scene of the Seventh Act is laid in Janasthāna where the preliminary coronation takes place.

Note that whereas in Rāmāyaṇa the meeting of Rāma and Bharata—the event of the 4th Act, takes place in Citrakūṭa and the abduction of Sītā—the event of the 5th Act, in Pañcavaṭī further south in the forest, there is no such distinction of the scene of occurrence observed in the play. Vide our notes at page 291 bottom.

Characters.

Sītā.

Conspicuous by her guileless simplicity and tenderness for nature and natural objects, abounding in reverence to her father-in-law and other elders, loving towards her husband's brother and imbued with a devotion of the highest order towards her lord and with a sweetness of speech and manners, Sītā is depicted in the play in much the same lines as in Rāmāyaṇa. Sumantra rightly describes her as the very embodiment of character in his talk to Bharata when they both go in quest of Rāma's hermitage in the forest.

अत्र रामश्च सीता च लक्ष्मणश्च महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत्स्थितम् ॥ Act IV. 4.

The high ideal of chastity observed by her elicits from Rāvaṇa disguised as an ascetic the remark that she is Arundhatī among mortals on earth. इयमेका पृथिव्यां हि मानुषीणामरुन्धती । (V—8). The fire of her chastity makes Rāvaṇa feel it unbearable. अहो पतिव्रतायास्तेजः । योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः । अस्याः परिमितैर्दग्धः शप्तोऽसीत्येभिरक्षरैः ॥ V—20. When Sumantra returns after a vain search of Rāma in the forest, Bharata eagerly makes his enquiry of her with the remark—अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम्.

At the very outset of the drama Sītā is seen to take delight in the humble dress of tree-bark, a princess though she is. The news of Rāma's coronation while Daśaratha is alive causes some grave misgivings in her mind as to the cause of Daśaratha's voluntary abdication. She grows anxious about the king's health and she is displeased when she hears that the king is bent upon retiring into the forest after installing Rāma on the throne. The stoppage of coronation, far from displeasing her, gladdens her all the more. दिष्ट्या महाराज एव महाराजः, आर्यपुत्र एव आर्यपुत्रः. When Lakshmaṇa is infuriated by the disinherison of Rāma, she feels pity for him. When Bharata comes to the forest to implore Rāma to take back the kingdom and Rāma sternly refuses the request and when Bharata begs of Rāma at least to permit him to remain with him in the forest, she affectionately intercedes on behalf of Bharata. Though that request too was rejected by Rāma, she successfully intervenes on behalf of Bharata when Bharata implored for the grant of Rāma's sandals to be installed as ruler in Ayodhyā and for a promise from Rāma to accept the kingdom at the end of fourteen years. At the beginning of the Fifth Act Sītā is seen to tend the trees of Janasthāna with maternal care. She is a lover of trees, plants, animals and deer, in short of all objects of nature. Her guileless simplicity is apparent in her attendance

on Rāvaṇa disguised as an ascetic in obedience to Rāma's command. She piteously wails at her forcible capture by Rāvaṇa. Her timidity and sensitiveness are brought to play when in the Seventh Act, after the destruction of Rāvaṇa, Rāma gently reminds her of the episode of the golden-sided deer. She offers her respectful obeisance to all her mothers-in-law when their meeting with Rāma takes place at Janasthāna on the eve of his coronation.

Rāma.

That Rāma is an embodiment of truth is referred to by Sumantra in his talk with Bharata when they both go in search of Rāma to the forest. सत्यं विग्रहवत् स्थितम्. Actuated by a high sense of filial duty, Rāma undertakes an exile into the forest for fourteen years, true to the letter of his father's command as Rāma himself says to Bharata—पितुर्नियोगादहमागतो वनम्. The vow of discharging his father's bidding is paramount to him, and no amount of imploration on the part of Bharata to take back the kingdom would deflect him from his austere vow. At the outset Rāma agrees to the coronation proposed by Daśaratha in deference to the wish of his father though with reluctance. The news of the sudden stoppage of the coronation is received by him with perfect complacence. With his characteristic self-abnegation

he is only glad that Bharata's prospective ascendancy to the throne would yield opportunities of enjoyment to his brothers. A loving brother that he is, he receives Bharata in the forest with extreme kindness and favours him with the grant of his sandals and with a promise to accept the kingdom after fourteen years in response to the request of Bharata. He pacifies Lakshmaṇa when the latter is excited at the impending exile of Rāma. His heroism is also brought into play though not to such an extent as is presented in Rāmāyaṇa. He asserts his ability to force the Himavān to present the golden-sided deer to his vision by the might of his arms as well as the power of his penance.

सौवर्णान् वा मृगांस्तान्मे हिमवान् दर्शयिष्यति ।
भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ Act V—12.

As a respecter of the Vedic religion including the law of the ritual, Rāma offers his homage to Rāvaṇa disguised as an ascetic and makes sincere enquiries of him about the best offerings to be made to Pitṛs in Śrāddha. As a loving husband, he participates in a light vein in the wearing of the bark-dress with Sītā at the outset of the play. In his practical wisdom he finally accepts the kingship on the authority of Kaikeyī who was instrumental in wrecking his coronation during the life-time of Daśaratha.

Lakshmaṇa.

Filled with sincere devotion and attachment towards his brother, Lakshmaṇa grows furious against both Kaikeyī and Daśaratha at the impending exile of Rāma. But good at heart, he calms down at the counsel of Rāma. Though not under a duty to follow Rāma in his exile, he courts his own exile in his supreme attachment to his venerable brother. तवैव दक्षिणः पादो मम सव्यो भविष्यति (I–27). His attachment to Bharata is no less, whom he receives with tenderness at the forest at the behest of Rāma.

Bharata.

It is problematic whether a modern reader would agree with the traditional view of treating Rāma and not Bharata as the hero of the play. The part played by Bharata in this drama is unique and even bids fair to throw into shade the part played by Rāma, especially in view of the fact that the plot is confined more or less to the Ayodhyā and Āraṇya Kāṇḍas of Rāmāyaṇa. Rāma himself in his interview with Bharata in the forest says—सुचिरेणापि कालेन यशः किंचिन्मयार्जितम् । अचिरेणैव कालेन भरतेनाद्य संचितम् ॥ (IV–26). In the Third Act he comes to Ayodhyā, unaware of his father's death. The statue-house scene makes him cognisant not only of his father's death but also of his mother's cruelty in sending Rāma into exile. His fraternal attachment to Rāma asserts itself and

drives him into a fit of fury against his mother. He wouldn't even pay the usual salutations to his mother and pours a volley of invectives against her, resulting in his disowning her as mother. भर्तृद्रोहादस्तु मातात्यमाता. He says to the keeper of the temple—दशरथपुत्रो भरतोऽस्मि, न कैकेय्याः. On the very day of hearing the news of Rāma's exile he resolves to go to the forest in quest of Rāma to bring him back to the kingdom, thus spurning at the advantage procured for him by his mother. The humble manner in which he announces his arrival to Rāma in the forest is couched in a highly penitent note whereby he seems to make the expiation for his mother's sin. These are the terms in which he introduces himself—निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः। भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ (IV–5). The meeting that follows between him and Lakshmaṇa brings out his fraternal love for his younger brother. He holds Sītā in high esteem and veneration as may be evident from his remark—इदं तत्स्त्रीमयं तेजो जातं क्षेत्रोदराद्धलात् (IV–14). In all sincerity he implores Rāma to come back to the kingdom. When that is refused, he asks for permission to stay in the forest to serve at his feet. That too being refused, he prays for Rāma's sandals so that he may instal them as ruler, himself acting as their deputy in the administration of the kingdom. Emboldened by the grant of this request, he further extracts from Rāma a promise to take back the kingdom at the expiry of fourteen years, when his vow will have been fully carried

out. Thus he returns to Ayodhyā in obedience to Rāma's bidding though with disappointment. His subsequent stay at Ayodhyā is a life of rigorous discipline and self-denial as will be evident from his bark-dress and the load of matted hair borne all these fourteen years. चीरवल्कलवसनः चित्रजटापुञ्जपिञ्जरितोत्तमाङ्गः at page 123. His stay at Ayodhyā during Rāma's exile was a period of suspense for him and often brings him recollections of Rāma. Sumantra is sent on an errand to interview Rāma to ascertain his welfare. The news brought back by Sumantra that Sītā was abducted by Rāvaṇa and that in search of her Rāma and Lakshmaṇa had gone to Kishkindhā fills him with grief and dismay and again rouses his anger towards his mother. At this stage Bharata learns from the words of Kaikeyī and Sumantra that the exile of Rāma was more a consequence of a sage's curse than her own action. Bharata gets reconciled to his mother, but at once resolves to extirpate the foe Rāvaṇa. When after the extirpation of Rāvaṇa, Rāma halts at Janasthāna on his way back to Ayodhyā, Bharata meets him promptly and hands back the kingdom. At last Bharata is happy over the coronation of Rāma.

Kaikeyī.

Hard-hearted, selfish and narrow-minded, Kaikeyī is depicted in the play at the outset in much the same colours as in Rāmāyaṇa. She insists on

her pound of flesh, irrespective of the consequences including her own widowhood. The bride's price stipulated at her marriage in the form of the throne for her son is insisted upon much to the disappointment of the king who had set his heart on crowning Rāma as king. To add to the awkwardness of the situation, she insists on exiling Rāma into the forest for 14 years in requital of a boon that has been promised her. Consequently she becomes an object of reproach to her own son with whom she argues in vain in justification of her conduct.

The matter does not stop there. Our poet is particularly partial towards Kaikeyī. He is bent upon improving her character from the one presented in Rāmāyaṇa. At a moment which she thinks opportune she discloses to Bharata that her motive was to spend out the curse of a sage by which the king was ordained to suffer the bereavement of his son. The boons that she sought of the king were only a device to avoid graver reactions including perhaps Rāma's death itself. Though the poet's defence that an exile of 14 years instead of 14 days was asked for by Kaikeyī in a state of confusion is feeble and hardly convincing, Kaikeyi's character appears happy as depicted in the play. She proves her honesty of purpose to the satisfaction of her son. In the denouement of the play she enthusiastically welcomes the coronation of Rāma.

Sumantra.

A close friend and charioteer of King Daśaratha sharing in his weal and woe and a free associate of his queens, Sumantra is in *loco parentis* to the princes on a par with Daśaratha himself. He is first presented in the play in the Second Act, coming back with a vacant chariot after leaving Rāma, Sītā, and Lakshmaṇa in the forest at the king's bidding. The conversation which follows between him and the king reveals the intimate relations with which he moved in the royal household. Daśaratha begins his enquiry about Rāma with the words क मे ज्येष्ठो रामः, but at once corrects himself by saying क ते ज्येष्ठो रामः. The discussion that follows about the order in which the names of the exiled persons should be mentioned brings out further the intimate terms on which he moved with the king. His appearance in the Statue-house scene (Act III) as an escort of the widowed queens brings home to Bharata's mind that he is no other than Sumantra, the revered friend of his father. सर्वसमुदाचारसंनिकर्षस्तु मां सूचयति. The calamities that overtook the royal household oppress him most, and he deplores his own long life for that. अन्वास्समानश्चिरजीवदोषैः etc. (III—15). In his discussion with Bharata about the method of announcing Bharata's arrival to Rāma on the eve of their interview with Rāma in the forest (in the Fourth Act) Sumantra disapproves the suggestion of Bharata to refer to Kaikeyī in the

deprecatory terms suggested by Bharata. Sītā and Lakshmaṇa are then introduced by him to Bharata. Bharata is made to enter first into Rāma's presence, and Sumantra's subsequent appearance rouses Rāma's feelings of sorrow over the death of his father. At the end of Bharata's interview Rāma bids Sumantra look after Bharata as he did Daśaratha. In the Sixth Act Sumantra who has been sent by Bharata to interview Rāma returns to bring the news of the abduction of Sītā by Rāvaṇa, much to the grief of Bharata. The news rouses him to a higher fury against his mother than ever. At the subsequent meeting of Bharata and Kaikeyī, Sumantra at the instance of Kaikeyī, gives details of the sage's curse that hung over Daśaratha that was the real cause of his death. Sumantra appears in the 2nd, 3rd, 4th and 6th Acts of the play.

ARGUMENT OF THE PLAY.

Act I. Intent on installing Rāma on the throne, King Daśaratha has ordered equipment for his coronation. Sītā in curiosity wears a tree-bark brought by a servant-maid and hears the news of the preparation for her husband's coronation. Rāma enters and and discloses to Sītā that his coronation has been stopped at the instance of Mantharā, a servant-maid of Kaikeyī. Both Rāma and Sītā are pleased at the

continuance of the king in the kingship. A cry of wail is raised by the citizens and ladies about the sad condition of King Daśaratha. From the mouth of the chamberlain Rāma learns that Kaikeyī has insisted on Bharata being crowned as king as stipulated in her bride's price. Lakshmaṇa is infuriated at the news of the exile of Rāma into the forest for a period of 14 years at the instance of Kaikeyī, a further news that reaches Rāma's ears through Lakshmaṇa. Rāma remains unperturbed, pacifies Lakshmaṇa, resolves to go to the forest, and Sītā as a dutiful wife and Lakshmaṇa as a devoted brother resolve to follow Rāma into the forest, and accordingly all the three leave Ayodhyā for the forest.

Act II. Daśaratha feels pangs of grief at the separation of his son. Sorrow prevails throughout Ayodhyā. King Daśaratha raves calling out for Rāma, Lakshmaṇa and Sītā, deplores his own fate, is deeply smitten by the news of the return of Sumantra after leaving Rāma in the forest, enquires Sumantra about the state of Rāma, Sītā and Lakshmaṇa and falls into a swoon. Kausalyā and Sumitrā try to console the king in vain. The king visualises his departed forefathers and breathes his last.

Act III. The statue-house in which the statues of Daśaratha and the departed ancestors are fixed is swept clean and kept ready for the visit of Daśaratha's queens. Oblivious of the death of Daśaratha but

cognisant of his illness, Bharata returns from his maternal uncle's home, eager to meet his relations when he receives news that he is to stay outside Ayodhyā for a Nāḍikā for the auspicious hour of entry to arrive. Bharata orders rest for his horses and to while away the interval enters the statue-house and is struck with the sight of the statues which he learns from the keeper of the temple as those of the late Ikshvāku rulers. He sees the statues of Dilīpa, Raghu and Aja. The sight of Daśaratha's statue instils him with fear, and the death of Daśaratha is communicated by Devakulika. The further news of the exile of Rāma with Sītā and Lakshmaṇa conveyed by the keeper drives him doubly into a swoon. He easily infers that all was the outcome of the wretched stipulation of bride's price at the marriage of his mother. The three queens and Sumantra enter the statue-house. Bharata offers his salutations to Kausalyā and Sumitrā and falls foul with his mother and accuses her of dragging his name into the bad bargain. Bharata refuses the coronation offered and resolves to go to the forest to meet Rāma.

Act IV. Bharata along with Sumantra goes to the forest and announces himself to Rāma. Rāma and Lakshmaṇa are struck with the similarity of his voice to that of their father, and Lakshmaṇa observes the likeness of Bharata to their father in features. From the mouth of Sumantra, Lakshmaṇa learns the

identity of Bharata and bows to him. Bharata is taken to the presence of Rāma by Sītā who has been bid by Rāma to bring him. The meeting of Sumantra and Rāma rouses their feelings of grief at the death of Daśaratha. Bharata conveys his wish to remain at the feet of Rāma in exile. Rāma forbids him to do so and directs him to go back to the kingdom, true to their father's word. At the request of Bharata, Rāma grants his sandals on which Bharata wanted to confer sovereignty, himself remaining at the administration as their servant. Bharata extracts another promise from Rāma viz., that the latter should accept the kingdom at the lapse of 14 years. After this interview Bharata starts back from the forest.

Act V. Sītā is seen watering the trees of Rāma's hermitage when Rāma enters in a melancholy mien. He is disturbed at the thought of his inability to make worthy offerings to his father whose Śrāddha falls on the next day. Rāvaṇa enters in the disguise of an ascetic, conveys his proficiency in the Vedic lore including the law relating to Śrāddhas. On enquiry by Rāma, Rāvaṇa informs that the best offering for the manes will be the antelope species known as काञ्चनपार्श्व the gold-sided which live far from the sight of mortals on the seventh peak of the Himalayas. Rāma resolves to get hold of that deer both by the power of his arms and penance. At that stage the gold-sided deer itself is sighted. Lakshmaṇa being

absent on a mission to receive the Kulapati of the forest returning from a pilgrimage, Rāma himself pursues the deer. Sītā is left alone with Rāvaṇa. Rāvaṇa communicates his resolve to take away Sītā by force when Rāma has thus been cheated. The wail of Sītā in remonstrance accompanied by her curse is not heeded by Rāvaṇa who takes her off by force but is met on the way by Jaṭāyus who tries to obstruct him.

Act VI. The encounter takes place between Jaṭāyus and Rāvaṇa in which Jaṭāyus succumbs and falls dead. Sumantra who has been sent by Bharata to interview Rāma in the forest comes back to Ayodhyā with grief writ large in his face. Bharata infers that Sumantra has come back without success in his mission. Sumantra communicates that Rāma was not to be found in his hermitage and that on enquiry he learnt that he had gone to Kishkindhā. Eventually Sumantra discloses that Sītā had been abducted by Rāvana after beguiling Rāma. Bharata at once directs his footsteps to his mother's chambers and tauntingly communicates to her the news of the abduction of Sītā. Kaikeyī now feels it opportune to divulge to Bharata that King Daśaratha had been under a sage's curse, the story relating to which is told by Sumantra to Bharata at the behest of Kaikeyī. Kaikeyī explains that the curse would not be spent out unless the son's exile is procured and hence

she acted in the manner she did. Bharata is satisfied with the explanation of his mother and implores her pardon. Then he resolves to mobilise all his forces to help Rāma and march on an expedition to Laṅkā to crush Rāvaṇa.

Act VII. Meanwhile Rāma slays Rāvaṇa in battle, instals his brother Vibhīshaṇa on the throne of Laṅkā and in the company of Sītā, purified in the fire ordeal, starts on his journey back to Ayodhyā and arrives at Janasthāna. Sītā meets the sages' wives there and receives their felicitations and blessings. Bharata comes accompanied by a huge army to greet Rāma. The meeting takes place between all the brothers and their mothers. Bharata bows to Rāma, Sītā and Lakshmaṇa. Likewise these three bow to their mothers and receive their blessings. Śatrughna intimates the desire of sages to see Rāma crowned as king, and Kaikeyī endorses the wish, and in due deference to the request of all Rāma consents to his consecration as king which takes place amidst cries of victory at Janasthāna at first, to be repeated in Ayodhyā as wished for by Kaikeyī. The aerial chariot Pushpaka arrives on the scene at the thought of Rāma to take the coronation party to Ayodhyā and accordingly they all mount the chariot with a view to the coronation at Ayodhyā.

तृतीयोऽङ्कः ।

(ततः प्रविशति सुधाकारः ।)

सुधाकारः—(संमार्जनादीनि कृत्वा) [1]भवतु, इदानीं कृतमत्र कार्यमार्यसंभवकस्याज्ञप्तम् । यावन्मुहूर्तं स्वप्स्यामि । (स्वपिति ।)

Chamberlain. As Your Majesty commands. *(Exit and re-enter)* Greetings, Your Majesty. Here is water.

King. *(Sipping and seeing)* Here is Dilīpa, friend of the king of gods. Here is Raghu, and here is my revered father Aja. What is the cause of your coming? It is time for me to dwell there along with you. (21)

Rāma, Vaidehī, Lakshmaṇa, I am going into the presence of my forefathers. Ye fathers, lo! I am coming. *(Gets overpowered by swoon)*

(The Chamberlain draws the curtain)

All. Woe, Woe! The king!

(Exeunt Omnes)

The End of the Second Act.

ACT THE THIRD.

(Enter a Whitewasher)

Whitewasher. *(After doing the cleaning and sundry other works)* Let it be. I have done the work ordered by Master Sambhavaka. I shall just have a nap. *(Goes to sleep)*

१. भोदु, दाणि किदं एत्थ कय्यं अय्यसंभवअस्स आणत्तं । जाव मुहुत्तं सुविस्सं ।

(प्रविश्य)

भटः—(चेटमुपगम्य ताडयित्वा) [1]अह्नो दास्याःपुत्र, किमिदानीं कर्म न करोषि । (ताडयति ।)

सुधाकारः—(बुद्ध्वा) [2]ताडय मां, ताडय माम् ।

भटः—[3]ताडिते त्वं किं करिष्यसि ।

सुधाकारः—[4]अधन्यस्य मम कार्तवीर्यस्येव बाहुसहस्रं नास्ति ।

भटः—[5]बाहुसहस्रेण किं कार्यम् ।

सुधाकारः—[6]त्वां हनिष्यामि ।

भटः—[7]एहि दास्याःपुत्र, मृते मोक्ष्यामि । (पुनरपि ताडयति ।)

(Entering)

A soldier. *(Approaching the workman and beating him)* You rascal, why are you not doing work? *(Beats)*

Whitewasher. *(Waking up)* Beat me. Beat me.

Soldier. What will you do if beaten?

Whitewasher. Unfortunately I have not got a thousand arms like Kārtavīrya.

Soldier. What to do with a thousand arms?

Whitewasher. I will beat you to death.

१. अह्नो दासीएपुत्त किं दाणि कम्मं ण करेसि । २. ताळेहि मं ताळेहि मं ।
३. ताडिदे तुवं किं करिस्ससि ।
४. अहण्णस्स मम कत्तवीअस्स विअ बाहुसहस्सं णत्थि ।
५. बाहुसहस्सेण किं कय्यं । ६. तुवं हणिस्सं ।
७. एहि दासीएपुत्त, मुदे मुञ्चिस्सं ।

सुधाकारः—(रुदित्वा) [1]शक्यमिदानीं भर्तः मेऽपराधं ज्ञातुम् ।

भटः—[2]नास्ति किलापराधो नास्ति । ननु मया संदिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसंतापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैरिहागन्तव्यमिति । अत्रेदानीं त्वया किं कृतम् ।

सुधाकारः—[3]पश्यतु भर्ता । अपनीतकपोतसंदानकं तावद् गर्भगृहम् । सौधवर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्त-

Soldier. Come, blackguard, I will leave you dead. *(Beats again)*

Whitewasher. *(Weeping)* Master, may I know my fault?

Soldier. No fault? Aren't you at fault? I have told you that all the ladies of the harem led by Kausalyā will come here to see the statue-house of their lord Daśaratha who had gone to Heaven in grief due to Prince Rāma's loss of kingdom. What have you done in the matter?

Whitewasher. See, master. The inner chamber is cleared of pigeons' nests, the walls are impressed with

१. सक्कं दाणि भट्टा मे अवराहं जाणिदुम् ।

२. णत्थि किल अवराहो णत्थि । णं मए संदिट्ठो भट्टिदारअस्स रामस्स रज्जविब्भट्ठकिदसंदावेण सग्गं गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुं अज्ज कोसळ्ळापुरोएहि सव्वेहि अन्तेउरेहि इह आअन्तव्वं त्ति । एत्थ दाणि तुए किं किदं ।

३. पेक्खदु भट्टा । अवणीदकवोदसंदाणअं दाव गब्भगिहं । सोहवण्णअदत्तचन्दणपञ्चांगुळा भित्तीओ । ओसत्तमळ्ळदामसोहीणि दुवाराणि । पइण्णा वाळुआ । एत्थ दाणि मए किं ण किदं ।

माल्यदामशोभीनि द्वाराणि । प्रकीर्णा वालुकाः । अत्रेदानीं मया किं न कृतम् ।

भटः—[1]यद्येवं विश्वस्तो गच्छ । यावदहमपि सर्वं कृतमित्यमात्याय निवेदयामि ।

(निष्क्रान्तौ ।)

प्रवेशकः ।

(ततः प्रविशति भरतो रथेन सूतश्च ।)

भरतः—(सावेगं) सूत, चिरं मातुलपरिचयादविज्ञातवृत्तान्तोऽस्मि । श्रुतं मया दृढमकल्यशरीरो महाराज इति । तदुच्यतां

पितुर्मे को व्याधिः

the five-finger-prints of sandal placed on the colour of the background of plaster. Doors are decorated with festoons of flowers hanging. Camphor-dust is strewn about. What have I not done?

Soldier. Go confidently. I shall go and inform the minister that everything has been done.

(Exeunt both)

INTERLUDE.

(Enter Bharata *on a chariot and* the Charioteer)

Bharata. *(In a flutter)* Driver, due to long stay at my uncle's home I have no news. I heard that His Majesty is seriously ill. So tell what is the sickness of my father.

१. जइ एवं विस्सत्थो गच्छ । जाव अहं वि सव्वं किदं त्ति अमच्चस्स णिवेदेमि ।

सूतः— हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वैद्याः

सूतः— न खलु भिषजस्तत्र निपुणाः ।

भरतः—किमाहारं भुङ्क्ते शयनमपि

सूतः— भूमौ निरशनः

भरतः—किमाशा स्याद्

सूतः— दैवं

भरतः— स्फुरति हृदयं वाहय रथम् ॥ १ ॥

सूतः—यदाज्ञापयत्यायुष्मान् । (रथं वाहयति ।)

भरतः—(रथवेगं निरूप्य) अहोतुखलु रथवेगः । एते ते,

द्रुमा धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे ।

Charioteer. Grave mental torment.

Bharata. What do the doctors say?

Charioteer. Physicians are no good at it.

Bharata. Does he eat food? Does he sleep?

Charioteer. He lies on the ground without food.

Bharata. What is the hope?

Charioteer. Providence.

Bharata. My heart throbs. Speed up the chariot.

Charioteer. As Your Honour commands. *(Drives the chariot fast)*

Bharata. *(Observing the speed of the chariot)* How swift is the march of the chariot!

अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्भूतं पतति पुरतो नानुपतति ॥ २ ॥

सूतः—आयुष्मन्, सोपस्नेहतया वृक्षाणामभितः खल्वयोध्यया भवितव्यम् ।

भरतः—अहोतुखलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः । संप्रति हि,

पतितमिव शिरः पितुः पादयोः स्निह्यतेवास्मि राज्ञा समुत्थापितः
त्वरितमुपगता इव भ्रातरः क्लेदयन्तीव मामश्रुभिर्मातरः ।
सदृश इति महानिति व्यायतश्चेति भृत्यैरिवाहं स्तुतः सेवया
परिहसितमिवात्मनस्तत्र पश्यामि वेषं च भाषां च सौमित्रिणा ॥ ३ ॥

These trees seem to run past with visibility dwindling with the rapid march of the chariot. Like a river at the ebb of water the earth runs down into the hollow enclosed by the periphery. The spokes are not seen distinct. The circle of wheels seems stagnant in the speed, and the dust raised by the steeds marches in front and fails to follow behind. (2)

Charioteer. Your Honour, owing to the greenness of trees Ayodhyā must be near.

Bharata. How my mind hurries in eagerness to see my kinsmen!

I imagine now my head as fallen at the feet of my father, and myself as raised by the affectionate king. My brothers seem to run towards me. My

सूतः—(आत्मगतं) भोः कष्टं, यद्यमविज्ञाय महाराजविनाश-
मुदर्के निष्फलामाशां परिवहन्नयोध्यां प्रवेक्ष्यति कुमारः ।
जानद्भिरप्यस्माभिर्न निवेद्यते । कुतः,

पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम् ।
ज्येष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥ ४ ॥

(प्रविश्य)

भटः—जयतु कुमारः ।

भरतः—भद्र, किं शत्रुघ्नो मामभिगतः ।

भटः—अभिगतः खलु वर्तते कुमारः । उपाध्यायास्तु भवन्तमाहुः ।

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mothers seems to drench me in tears. The servants seem to compliment me with the remarks, 'He is same; he has grown big; he has grown tall.' And I fancy I am jeered at by Sumitrā's son for my dress and my talk. (3)

Charioteer. *(Within)* Pity! The prince is going to enter Ayodhyā, unaware of the great king's demise and cherishing a vain hope of the future. Aware as we are, we cannot communciate. For—

His father's parting of life, his mother's greed of power and his senior brother's exile—who can intimate these three evils? (4)

(Entering)

Soldier. Greetings, prince.

Bharata. Good sir, does Śatrughna come to me?

Soldier. The prince is coming, but the preceptors tell you.

भरतः—किमिति किमिति ।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रतिपन्नायामेव रोहिण्यामयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—बाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः ।)

भरतः—अथ कस्मिन् प्रदेशे विश्रमिष्ये । भवतु, दृष्टम् । एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये । तदुभयं भविष्यति दैवतपूजा विश्रमश्च । अथ च उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात् स्थाप्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (रथं स्थापयति ।)

Bharata. What do they tell?

Soldier. The range of Kṛttikā remains for a nāḍikā more. So the prince will enter Ayodhyā when Rohiṇī arrives.

Bharata. Very well. I have not crossed my teachers' words ever before. You may go.

Soldier. As the prince commands. [*Exit*

Bharata. Then where shall I take rest? Ah! I see. I shall rest awhile in this temple enclosed by trees. Both will be secured—the worship of the deity and the relief of fatigue. Further, it is the practice that cities should be entered after a few halts. Therefore, stop the chariot.

Charioteer. As Your Honour bids. [*Stops the chariot*

भरतः—(रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः ।)

भरतः—(किंचिद् गत्वावलोक्य) साधुमुक्तपुष्पलाजाविष्कृता बलयः, दत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्तमाल्यदामशोभीनि द्वाराणि । प्रकीर्णा वालुकाः । किंनु खलु पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् । कस्य नु खलु दैवतस्य स्थानं भविष्यति । नेह किंचित् प्रहरणं ध्वजो वा बहिश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्यावलोक्य) अहो क्रियामाधुर्यं पाषाणानाम् । अहो भावगतिराकृतीनाम् । दैवतोद्दिष्टानामपि मानुषविश्वासताऽऽसां प्रतिमानाम् । किंनु खलु चतुर्दैवतोऽयं

Bharata. (Getting down from the chariot) Driver, rest the horses in a quiet place.

Charioteer. As Your Honour commands. [*Exit*

Bharata. (Walking a little and seeing) Oblations are presented with flowers and fried grain duly placed. Walls are provided with the five-finger prints of sandal. Doors are decorated with hanging festoons of flowers. Camphor-dust is strewn about. Is this a decoration special to an occasion brought about by the movements of the moon? Or is it a daily routine of worship? Which deity's shrine will this be? I don't see here any weapon or flagstaff or external symptom. Let it be. I shall enter and find out. *(Entering and seeing)* How exquisite is the sculpture! How lifelike are the forms! The images purporting

स्तोमः । अथवा यानि तानि भवन्तु । अस्ति तावन्मे मनसि प्रहर्षः ।

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।
वार्षलस्तु प्रणामः स्यादमन्त्रार्चितदैवतः ॥ ५ ॥

(प्रविश्य)

देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्ममनुतिष्ठति मयि को नु खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव प्रतिमागृहं प्रविष्टः । भवतु, प्रविश्य ज्ञास्ये । (प्रविशति ।)

भरतः—नमोऽस्तु ।

देवकुलिकः—न खलु न खलु प्रणामः कार्यः ।

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to be those of deities induce the belief that they are living persons. Is this a group of four gods? Be they as they are. I feel joy in my heart.

It is proper to bend down the head freely with the idea that they are gods. But homage will be that of a low-born where the deity is worshipped without the Vedic hymns of praise. (5)

(Entering)

Keeper of the temple. Eh! After finishing my daily duties, I attended to my comforts of creature. In the meanwhile who is this that has entered the statue-house, who differs little from the presonality of these images? Let it be. I shall enter and find it out. *(Enters)*

Bharata. I pay my homage.

Keeper. No, don't do homage.

भरतः—मा तावद् भोः ।

वक्तव्यं किंचिदस्मासु विशिष्टः प्रतिपाल्यते ।
किंकृतः प्रतिषेधोऽयं नियमप्रभविष्णुता ॥ ६ ॥

देवकुलिकः—न खल्वेतैः कारणैः प्रतिषेधयामि भवन्तम् । किंतु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्रभवन्तः ।

देवकुलिकः—इक्ष्वाकवः ।

भरतः—(सहर्षं) इक्ष्वाकव इति । एते तेऽयोध्याभर्तारः ।

एते ते दैवतानामसुरपुरवधे गच्छन्त्यभिसरी-
मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः ।

Bharata. Don't do?

Have I any disqualification? Or is a superior awaited? Or is it the stringency of rules? What is the cause of this prohibition? (6)

Keeper. I do not prohibit you for these causes. But I wish to avoid a Brahmin paying homage with the idea of god. The revered ones are Kshatriyas.

Bharata. Is it so? The revered ones are Kshatriyas? Then who are they indeed?

Keeper. Scions of Ikshvāku.

Bharata. *(With joy)* The scions of Ikshvāku? They are the kings of Ayodhyā.

These are they that march in aid of the gods at the destruction of the city of demons. These are they

एते ते प्राप्नुवन्तः स्वभुजबलजितां कृत्स्नां वसुमती-
मेते ते मृत्युना ये चिरमनवसिताश्छन्दं मृगयता ॥७॥

भोः यदृच्छया खलु मया महत् फलमासादितम् । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः—अयं खलु तावत् संनिहितसर्वरत्नस्य विश्वजितो यज्ञस्य प्रवर्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवो रघुः ।

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that move about through their own virtuous deeds in Indra's world along with their citizens and countrymen. These are they that rule over the entire earth conquered by the might of their arms. These are they that remain long unabsorbed by death waiting for their pleasure. (7)

Eh! By accident have I realised a mighty purpose. Tell who is this revered one.

Keeper. This is Dilīpa, the glowing lamp of virtue that conducted the Viśvajit sacrifice which exhibited all the precious riches.

Bharata. I pay homage to the one ever in pursuit of Dharma. Tell who is this other revered person.

Keeper. This is Raghu on whom the ringing words of benediction were pronounced by thousands

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः । नमोऽस्तु ब्राह्मणजनावेदितराज्यफलाय । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः—अयं खलु तावत् प्रियावियोगनिर्वेदपरित्यक्तराज्यभारो नित्यावभृथस्नानप्रशान्तरजा अजः ।

भरतः—नमोऽस्तु श्लाघनीयपश्चात्तापाय । (दशरथस्य प्रतिमामवलोकयन् पर्याकुलो भूत्वा) भोः बहुमानव्याक्षिप्तेन मनसा सुव्यक्तं नावधारितम् । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः—अयं दिलीपः ।

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of Brahmins both when he went to sleep and when he woke up.

Bharata. Oh! Powerful is Doom that has surpassed even that kind of protection. I pay homage to him whose fruits of kingship were proclaimed by the hosts of Brahmins. Tell who is this other revered one.

Keeper. This is Aja who threw off the burden of kingship from disgust at the separation of his spouse and dispelled his gloom (passions) with the recurring baths at the end of sacrifices.

Bharata. I pay homage to the one whose remorse is so praiseworthy. *(Looking at Daśaratha's image and getting agitated)* Oh! My mind absorbed in veneration, I didn't understand clearly. Tell me who is this revered one.

Keeper. It is Dilīpa.

भरतः—पितृपितामहो महाराजस्य । ततस्ततः ।

देवकुलिकः—अत्रभवान् रघुः ।

भरतः—पितामहो महाराजस्य । ततस्ततः ।

देवकुलिकः—अत्रभवानजः ।

भरतः—पिता तातस्य । किमिति किमिति ।

देवकुलिकः—अयं दिलीपः, अयं रघुः, अयमजः ।

भरतः—भवन्तं किंचित् पृच्छामि । धरमाणानामपि प्रतिमाः स्थाप्यन्ते ।

देवकुलिकः—न खलु, अतिक्रान्तानामेव ।

भरतः—तेन ह्यापृच्छे भवन्तम् ।

देवकुलिकः—तिष्ठ ।

Bharata. The king's great-grandfather. And then?

Keeper. The revered Raghu.

Bharata. The king's grandfather. And then?

Keeper. The revered Aja.

Bharata. My father's father. What! Once again.

Keeper. This is Dilīpa. This is Raghu, and this is Aja.

Bharata. I ask you a question. Are the images of living persons too placed here?

Keeper. No, only those of the deceased.

Bharata. Then I bid you good bye.

Keeper. Stop.

येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विसर्जिताः ।
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

भरतः—हा तात । (मूर्च्छितः पतति । पुनः प्रत्यागत्य)

हृदय भव सकामं यत्कृते शङ्कसे त्वं
श्रृणु पितृनिधनं तद् गच्छ धैर्यं च तावत् ।
स्पृशति तु यदि नीचो मामयं शुल्कशब्द-
स्त्वथ च भवति सत्यं (य?)तत्र देहो विशोध्यः ॥ ९ ॥

आर्य ।

देवकुलिकः—आर्येति इक्ष्वाकुकुलालापः खल्वयम् । कच्चित् कैकेयीपुत्रो भरतो भवान् ननु ।

भरतः—अथकिम् अथकिम् । दशरथपुत्रो भरतोऽस्मि, न कैकेय्याः ।

Why don't you ask about this image of Daśaratha who gave up his life and kingdom for the sake of a bride's price? (8)

Bharata. Ah father! *(Falls in a swoon, recovering)*

O heart, be thou content. Hear the news of my father's death which you suspected. Summon thy courage. If this mean reference to the bride's price touches me and if it were true, my body shall be cleansed (with fire). (9)

Noble sir,

Keeper. 'Noble sir' is the term used by the family of Ikshvākus. Are you indeed Kaikeyī's son Bharata?

Bharata. Yes, yes. I am Bharata, Daśaratha's son, not Kaikeyī's.

देवकुलिकः—तेन ह्यापृच्छे भवन्तम् ।

भरतः—तिष्ठ । शेषमभिधीयताम् ।

देवकुलिकः—का गतिः । श्रूयताम् । उपरतस्तत्रभवान् दशरथः । सीतालक्ष्मणसहायस्य रामस्य वनगमनप्रयोजनं न जाने ।

भरतः—कथं कथम् आर्योऽपि वनं गतः । (द्विगुणं मोहमुपगतः ।)

देवकुलिकः—कुमार, समाश्वसिहि समाश्वसिहि ।

भरतः—(समाश्वस्य)

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम् ।
पिपासार्तोऽनुधावामि क्षीणतोयां नदीमिव ॥ १० ॥

आर्य, विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभिधीयताम् ।

Keeper. Then I bid you good bye

Bharata. Stop. Let the rest be told.

Keeper. What to do? Hear—The esteemed Daśaratha is no more. I don't know the purpose of Rāma's going to the forest accompanied by Sītā and Lakshmaṇa.

Bharata. What? My revered brother too has gone to the forest? *(Doubly swoons)*

Keeper. Prince, take heart, take heart.

Bharata. *(Recovering his senses)* I run towards Ayodhyā rendered a desert destitute of my father and brother, as one afflicted with thirst would to a river with waters dried up. (10)

देवकुलिकः—श्रूयताम् । तत्रभवता राज्ञाभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

भरतः—तिष्ठ ।

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितं
तद्धैर्येणाश्वसत्या व्रज सुत वनमित्यार्योऽप्यभिहितः ।
तं दृष्ट्वा बद्धचीरं निधनमसदृशं राजा ननु गतः
पात्यन्ते धिक्प्रलापा ननु मयि सदृशाः शेषाः प्रकृतिभिः ॥

(मोहमुपगतः ।)

(नेपथ्ये)

[1]उत्सरतार्याः उत्सरत ।

Noble sir, a hearing of details would give steadiness to my mind. So tell everything without leaving anything.

Keeper. Be it heard. When the esteemed Rāma was being consecrated by the revered king, your mother said.

Bharata. Stop.

Recalling that wretched bride's price, she said, 'Let my son be king' and on its strength she boldly said to my elder brother, 'Son, go to the forest,' and on seeing him clad in tree-bark, the king did indeed meet with an unbefitting death. And all the fitting words of censure flowing therefrom are thrown indeed on me by the subjects. (11)

(Goes into a swoon)

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१. उस्सरह अय्या उस्सरह ।

देवकुलिकः—(विलोक्य) अये,

काले खल्वागता देव्यः पुत्रे मोहमुपागते ।
हस्तस्पर्शो हि मातॄणामजलस्य जलाञ्जलिः ॥ १२ ॥

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च ।)

सुमन्त्रः—इत इतो भवत्यः ।

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः ।
अयन्त्रितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥ १३ ॥

(प्रविश्यावलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्स्थ इव पार्थिवः ।

(Behind the scenes)

Clear off, gentlemen, clear off.

Keeper. *(Seeing)* Eh! At a proper hour have the queens arrived when the son has fallen into a swoon. For the touch of the hands of mothers is a handful of water to one that needs water. (12)

(Enter the Queens *and* Sumantra)

Sumantra. Here, here, ladies.

This is the shrine of that king's image whose eminence is beyond the reach of mansions and enjoyed by travellers unchecked without the interference of doorkeepers and without prostration. (13)

(Entering and seeing)

Ladies, don't, don't enter. Here is some one allen, seeming a king in the prime of youth.

देवकुलिकः—

परशङ्कामलं कर्तुं गृह्यतां भरतो ह्ययम् ॥ १४ ॥

(निष्क्रान्तः ।)

देव्यः—(सहसोपगम्य) [1]हा जात भरत ।

भरतः—(किंचित् समाश्वस्य) आर्ये ।

सुमन्त्रः—जयतु महा—(इत्यर्धोक्ते सविषादं) अहो स्वरसादृश्यम् । मन्ये प्रतिमास्थो महाराजो व्याहरतीति ।

भरतः—अथ मातॄणामिदानीं कावस्था ।

देव्यः—[2]जात, एषा नोऽवस्था । (अवकुण्ठनमपनयन्ति ।)

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कण्ठा ।

भरतः—(सुमन्त्रं विलोक्य) सर्वसमुदाचारसंनिकर्षस्तु मां सूचयति । कच्चित् तात सुमन्त्रो भवान् ननु ।

Keeper. Don't mistake him for a stranger. Be it known. He is Bharata. (14) [*Exit*

Queens. *(Coming hastily)* Ah child Bharata!

Bharata. *(Consoled a bit)* Noble sir.

Sumantra. Greetings, Your Majesty *(Half saying so, with sorrow)* What a similarity of voice! I think the king in the image speaks.

Bharata. Then what is now the plight of my mothers?

Queens. Child, this is our plight. *(Remove their veils)*

Sumantra. Ladies, control your emotion.

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१. हा जाद भरद । २. जाद एसा णो अवत्था ।

सुमन्त्रः—कुमार, अथ किम् । सुमन्त्रोऽस्मि ।

अन्वास्यमानश्चिरजीवदोषैः कृतघ्नभावेन विडम्ब्य(म्ब?)मानः ।
अहं हि तस्मिन् नृपतौ विपन्ने जीवामि शून्यस्य रथस्य सूतः ॥ १५

भरतः—हा तात । (उत्थाय) तात अभिवादनक्रममुपदेष्टुमिच्छामि मातॄणाम् ।

सुमन्त्रः—बाढम् । इयं तत्रभवतो रामस्य जननी देवी कौसल्या ।

भरतः—अम्ब, अनपराद्धोऽहमभिवादये ।

कौसल्या—[1]जात, निःसंतापो भव ।

भरतः—(आत्मगतं) आक्रुष्ट इवास्म्यनेन । (प्रकाशं) अनुगृहीतोऽस्मि । ततस्ततः ।

Bharata. *(Seeing Sumantra)* Your courteous attendance at all turns gives me the clue. Father, are you indeed Sumantra?

Sumantra. Prince, yes. I am Sumantra.

Attended by the evils of long life and cursed with ingratitude, I live when that king is dead, the driver of an empty chariot. (15)

Bharata. Ah father! *(Rising up)* Father, I would like to be counselled the order in saluting my mothers.

Sumantra. Well, here is the esteemed Rāma's mother, Queen Kausalyā.

Bharata. Mother, I salute. I am not at fault.

Kausalyā. Child, be free from distress.

Bharata. *(Within)* I feel taunted. *(Aloud)* I receive

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१. जाद णिस्सन्दावो होहि ।

सुमन्त्रः—इयं तत्रभवतो लक्ष्मणस्य जननी देवी सुमित्रा ।

भरतः—अम्ब, लक्ष्मणेन अतिसन्धितोऽहमभिवादये ।

सुमित्रा—[1]जात, यशोभागी भव ।

भरतः—अम्ब, इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ।

सुमन्त्रः—इयं ते जननी ।

भरतः—(सरोषमुत्थाय) आः पापे,

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥ १६ ॥

कैकेयी—[2]जात, किं मया कृतम् ।

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the blessing. And then?

Sumantra. Here is the honoured Lakshmaṇa's mother, Queen Sumitrā.

Bharata. Mother, outwitted by Lakshmaṇa, I salute.

Sumitrā. Child, get fame.

Bharata. Mother, I will try for it. I have your blessings. And then?

Sumantra. Here is your mother.

Bharata. *(Indignantly rising)* Ah sinner,

Standing between my mother and mother, you are ill-suited like a foul stream inserted in the midst of the Gaṅgā and the Yamunā. (16)

Kaikeyī. Child, what have I done?

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१. जाद जसोभाई होहि । २. जाद किं मए किदं ।

भरतः—किं कृतमिति वदसि ।

वयमयशसा चीरेणार्यो नृपो गृहमृत्युना
प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।
दयिततनयाः शोकेनाम्बाः स्नुषाध्वपरिश्रमै-
र्धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥१७

कौसल्या—[1]जात, सर्वसमुदाचारमध्यस्थः किं न वन्दसे मातरम् ।

भरतः—मातरमिति । अम्ब, त्वमेव मे माता । अम्ब, अभिवादये ।

कौसल्या—[2]नहि नहि । इयं ते जननी ।

भरतः—आसीत् पुरा । न त्विदानीम् । पश्यतु भवती,

Bharata. You say, 'What have I done?'

We have been joined by you with infamy, the noble brother with the bark-cloth, the king with death imposed at home, the entire Ayodhyā with ceaseless tears, Lakshmaṇa with the beasts, the mothers fond of their sons with grief, the daughter-in-law with the toils of journey, and your own self with the carping word of fie (shame). (17)

Kausalyā. Child, being an observer of etiquette in full, why don't you salute your mother?

Bharata. 'Mother?' Madam, you are my mother. I salute you, mother.

Kausalyā. No, no. Here is your mother.

Bharata. She was formerly, not now. Madam,

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१. जाद, सव्वसमुदाआरमज्झत्थो किं ण वन्दसि मादरं ।

२. णहि णहि । इअं दे जणणी ।

त्यक्त्वा स्नेहं शीलसंक्रान्तदोषैः पुत्रास्तावन्नन्वपुत्राः क्रियन्ते ।
लोकेऽपूर्वं स्थापयाम्येष धर्मं भर्तृद्रोहादस्तु माताप्यमाता ॥ १८

कैकेयी—[1]जात, महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम् ।

भरतः—किमिति किमिति ।

कैकेयी—[2]पुत्रको मे राजा भवत्विति ।

भरतः—अथ स इदानीमार्योऽपि भवत्याः कः ।

पितुर्मे नौरसः पुत्रो न क्रमेणाभिषिच्यते ।
दयिता भ्रातरो न स्युः प्रकृतीनां न रोचते ॥ १९ ॥

see—

Regardless of affection, sons, when stigma attaches to their character, are disowned as sons. I establish this new rule in the world—By treachery to her lord a mother shall also be no mother. (18)

Kaikeyī. Child, child, I did so to keep the king true to his word.

Bharata. What word?

Kaikeyī. That my son should be the king.

Bharata. Then what is my noble brother to you?

Is he no legitimate son of my father? Is he not consecrated according to hereditary succession? Are not his brothers loved of him? Is he not liked by his subjects? (19)

१. जाद, महाराअस्स सच्चवअणं रक्खन्तीए मए तह उत्तं ।
२. पुत्तओ मे राजा होदु त्ति ।

कैकेयी—[1]जात, शुल्कलुब्धा ननु प्रष्टव्या ।

भरतः—

वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।
वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम् ॥ २० ॥

कैकेयी—[2]जात, देशकाले निवेदयामि ।

भरतः—

अयशसि यदि लोभः कीर्तयित्वा किमस्मान्
किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।
अथ तु नृपतिमातेत्येष शब्दस्तवेष्टो
वदतु भवति सत्यं किं तवार्यो न पुत्रः ॥ २१ ॥

Kaikeyī. Child, is it a question to be put to one who claims her bride's price?

Bharata. He has been ordered by you for life in forest, clad in tree-bark, stripped of his kingdom, walking on foot with his wife. Was it also stipulated in the bride's price? (20)

Kaikeyī. Child, I shall let you know at the proper hour.

Bharata. If you court infamy, why do you drag in our name? If you are greedy of the fruits of sovereignty, what will not the king give you? If you have a fancy for the appellation of king's mother, speak truly, madam, is not my noble brother also your son? (21)

१. जाद सुक्कलुद्धा णणु पुच्छिदव्वा । २. जाद देसकाले णिवेदेमि ।

कष्टं कृतं भवत्या ।

त्वया राज्यैषिण्या नृपतिरसुभिर्नैव गणितः
सुतं ज्येष्ठं च त्वं व्रज वनमिति प्रेषितवती ।
न शीर्णं यद् दृष्ट्वा जनकतनयां वल्कलवती-
महो धात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥ २२ ॥

सुमन्त्रः—कुमार, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तं प्रत्युद्गतौ विज्ञापयतः ।

गोपहीना यथा गावो विलयं यान्त्यपालिताः ।
एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥ २३ ॥

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

Miserable is your deed.

Greedy of power, you cared little for the king's life. You sent your eldest son, bidding him go to the forest. At the sight of Janaka's daughter clad in tree-bark your heart did not break. Alas! A heart so hard as adamant has been made by the Creator. (22)

Sumantra. Prince, here Vasishṭha and Vāmadeva along with the subjects have come to greet you in view of your coronation and send word thus—

As cows that had lost their cowherd go to ruin, unprotected, so do the people destitute of their ruler go to ruin. (23)

Bharata. Let the subjects follow me.

सुमन्त्रः—अभिषेकं विसृज्य क भवान् यास्यति ।

भरतः—अभिषेकमिति । इहात्रभवत्यै प्रदीयताम् ।

सुमन्त्रः—क भवान् यास्यति ।

भरतः—

तत्र यास्यामि यत्रासौ वर्तते लक्ष्मणप्रियः ।
नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥ २४ ॥

(निष्क्रान्ताः सर्वे ।)

तृतीयोऽङ्कः ।

Sumantra. Where do you wish to go, leaving the coronation?

Bharata. 'Coronation?' Let it be given to her ladyship.

Sumantra. Where do you wish to go?

Bharata. I will go to that place where the one fond of Lakshmaṇa remains. Ayodhyā is no Ayodhyā without him. That is Ayodhyā where there is Rāghava. (24)

(Exeunt Omnes)

The End of the Third Act.

चतुर्थोऽङ्कः ।

(ततः प्रविशतश्चेट्यौ ।)

विजया—[1]हला नन्दिनिके, भण भण । अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैस्तत्र किल भर्तृदारको भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता ।

नन्दिनिका—[2]हला, दृष्टोऽस्माभिः कौतूहलेन भर्तृदारको भरतः ।

विजया—[3]भट्टिनी कुमारेण किं भणिता ।

ACT THE FOURTH

(Enter two servant-maids)

Vijayā. Friend Nandinikā, to-day when all the ladies of the harem headed by Kausalyā went to see the statue-gallery, Prince Bharata was seen by them there. Isn't it? Unfortunately I had to wait at the gate.

Nandinikā. Friend, prince Bharata was seen by us with zeal.

Vijayā. What did the prince say to our mistress?

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१. हला णन्दिणिए, भणेहि भणेहि । अज्ज कोसल्लापुरोगेहि सव्वेहि अन्तेउरेहि पडिमागेहं दट्ठुं गदेहि तहिं किळ भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे ट्ठिदा ।

२. हळा दिट्ठो अह्मेहि कोदूहळेण भट्टिदारओ भरदो ।

३. भट्टिणी कुमारेण किं भणिदा ।

नन्दिनिका—[1]किं भणितम् । अवलोकितुमपि नेच्छति कुमारः ।

विजया—[2]अहो अत्याहितम् । राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि विनाशं गमितः । निर्घृणा खलु भट्टिनी । पापकं कृतम् ।

नन्दिनिका—[3]हला, शृणु । प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः ।

विजया—(सविषादं) [4]हम् । एवं गतः कुमारः । नन्दिनिके, एह्यावां भट्टिनीं पश्यावः ।

(निष्क्रान्ते ।)

प्रवेशकः ।

Nandinikā. What said? The prince doesn't even wish to see her.

Vijayā. Grave indeed. By causing Prince Rāma's dethronement in her lust for power, she has decreed widowhood on herself. The world too has been brought to ruin. Ruthless indeed is our mistress. She has sinned.

Nandinikā. Friend, hear. The prince has gone to Rāma's penance-forest, rejecting the coronation offered by his subjects.

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१. किं भणिदं । ओलोइदुं वि णेच्छदि कुमारो ।

२. अहो अच्चाहिदम् । रज्जलुद्धाए भट्टिदारअस्स रामस्स रज्जविब्भट्ठं करन्तीए अत्तणो वेहव्वं आदिट्ठं । लोओ वि विणासं गमिओ । णिग्घिणा हु भट्टिणी । पावअं किदं ।

३. हळा सुणाहि । पइदीहि आणीदं अभिसेअं विसज्जिअ रामतवोवणं गदो कुमारो ।

४. हम् । एवं गदो कुमारो । णन्दिणिए एहि अह्म भट्टिणिं पेक्खामो ।

(ततः प्रविशति भरतो रथेन सुमन्त्रः सूतश्च ।)

भरतः—

स्वर्गं गते नरपतौ सुकृतानुयात्रे
पौराश्रुपातसलिलैरनुगम्यमानः ।
द्रष्टुं प्रयाम्यकृपणेषु तपोवनेषु
रामाभिधानमपरं जगतः शशाङ्कम् ॥ १ ॥

सुमन्त्रः—एष एष आयुष्मान् भरतः ।

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य
रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Vijayā. *(Sorrowfully)* So the prince has gone. Nandinikā, come. Let us meet our mistress.

(Exeunt Both)

INTERLUDE.

(Enter Bharata *on a chariot and* Sumantra and the Charioteer)

Bharata. When the king has gone to Heaven escorted by his virtuous deeds in the rear, I set out followed by the tears of citizens into the sublime woods of penance to see the second moon on earth called Rāma. (1)

Sumantra. Son of the king that subdued the pride of lordly demons, grandson of the king that spent his wealth on sacrifices and brother of Rāma, the

भरतः—भोस्तात ।

सुमन्त्रः—कुमार, अयमस्मि ।

भरतः—क्व तत्रभवान् ममार्यो रामः । कासौ महाराजस्य प्रतिनिधिः । क्व सन्निदर्शनं सारवताम् । कासौ प्रत्यादेशो राज्यलुब्धायाः कैकेय्याः । क्व तत् पात्रं यशसः । कासौ नरपतेः पुत्रः । कासौ सत्यमनुव्रतः ।

मम मातुः प्रियं कर्तुं येन लक्ष्मीर्विसर्जिता ।
तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

सुमन्त्रः—कुमार, एतस्मिन्नाश्रमपदे ।

अत्र रामश्च सीता च लक्ष्मणश्च महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

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darling of the world that did the pleasure of his father, this Bharata, may he live long, goes the way in keeping with Rāma. (2)

Bharata. Father.

Sumantra. Prince, here I am.

Bharata. Where is my revered noble brother Rāma? Where is that representative of the king? Where is the ideal example of rich stores? Where is that antithesis of Kaikeyī thirsting for power? Where is that receptacle of fame? Where is that prince? Where is the one pledged to truth?

I wish to see him who gave up his wealth to please my mother. He is my supreme deity. (3)

Sumantra. Prince, in this hermitage.

भरतः—तेन हि स्थाप्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (तथा करोति ।)

भरतः—(रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः ।)

भरतः—भोस्तात, निवेद्यतां निवेद्यताम् ।

सुमन्त्रः—कुमार, किमिति निवेद्यते ।

भरतः—राज्यलुब्धायाः कैकेय्याः पुत्रो भरतः प्राप्त इति ।

सुमन्त्रः—कुमार, अलं गुरुजनापवादमभिधातुम् ।

भरतः—सुष्ठु, न न्याय्यं परदोषमभिधातुम् । तेन हि उच्यतामिक्ष्वाकुकुलव्यङ्गभूतो भरतो दर्शनमभिलषतीति ।

Here are Rāma and Sītā and the famous Lakshmaṇa in whom truth, character and devotion seem to stand in embodiment. (4)

Bharata. Then stop the chariot.

Charioteer. As Your Honour bids. *(Does so)*

Bharata. *(Dismounting from the chariot)* Driver, rest the horses in a secluded place.

Charoiteer. As Your Honour bids. [*Exit*

Bharata. Father, please announce.

Sumantra. Prince, what to announce?

Bharata. That Bharata, the son of Kaikeyī, greedy of power, has arrived.

Sumantra. Prince, don't speak a slander of elders.

Bharata. Well, it is not proper to expose the faults of another. Then tell that Bharata, the curse of Ikshvāku's line, seeks an interview.

सुमन्त्रः—कुमार, नाहमेवं वक्तुं समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किं ब्रह्मघ्नानामपि परेण निवेदनं क्रियते । तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भो भो! निवेद्यतां निवेद्यतां तत्रभवते पितृवचनकराय राघवाय—

निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः ।
भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम् ।)

रामः—(आकर्ण्य सहर्षं) सौमित्रे, किं शृणोषि । अयि विदेहराजपुत्रि, त्वमपि शृणोषि ।

Sumantra. Prince, I won't be able to say so. I would merely say—Bharata has come.

Bharata. No, no. The mere mention of name would fail to suggest an expiation. Is the announcement of persons guilty of Brahmin-slaughter to be made by another? So stop, father. I shall myself announce. Eh! Be it announced to the revered Rāghava that did the bidding of his father—

'Cruel, ungrateful, low-bred, reckless but imbued with devotion, some one has come. Is he to stay or go away? (5)

(Enter Rāma *with* Sītā *and* Lakshmaṇa)

Rāma. *(Listening, with joy)* Saumitri, do you hear? Videha princess, you too hear?

कस्यासौ सदृशतरः स्वरः पितुर्मे
गाम्भीर्यात् परिभवतीव मेघनादम् ।
यः कुर्वन् मम हृदयस्य बन्धुशङ्कां
सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

लक्ष्मणः—आर्य, ममापि खल्वेष स्वरसंयोगो बन्धुजनबहुमानमावहति । एष हि,

घनः स्पष्टो धीरः समदवृषभस्निग्धमधुरः
कलः कण्ठे वक्षस्यनुपहतसंचाररभसः ।
यथास्थानं प्राप्य स्फुटकरणनानाक्षरतया
चतुर्णां वर्णानामभयमिव दातुं व्यवसितः ॥ ७ ॥

रामः—सर्वथा नायमबान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण, दृश्यतां तावत् ।

Whose is this voice so similar to my father's which in deep resonance puts to shame the thunder of clouds? Rousing the surmise in my heart that he is a kinsman, it enters the range of my ears easily with affinity. (6)

Lakshmaṇa. Noble brother, the tone of this voice inspires me too with esteem as for a kinsman.

Loud, clear and steady, charming and pleasant like the bellow of a proud ox, melodius at the throat, flowing easy through the chest with a clear and accurate articulation of the different letters, this voice seems resolute to give protection from fear to all the four castes. (7

लक्ष्मणः—यदाज्ञापयत्यार्यः । (परिक्रामति ।)

भरतः—अये, कथं न कश्चित् प्रतिवचनं प्रयच्छति । किंनु खलु विज्ञातोऽस्मि कैकेय्याः पुत्रो भरतः प्राप्त इति ।

लक्ष्मणः—(विलोक्य) अये अयमार्यो रामः । न न । रूपसादृश्यम् ।

मुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।
द्युतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

(सुमन्त्रं दृष्ट्वा) अये तातः ।

Rāma. In any event it is no voice of a stranger. It seems to ooze my heart. Dear Lakshmaṇa, just find out.

Lakshmaṇa. As my noble brother commands. *(Walks about)*

Bharata. Eh! Nobody gives a reply. Am I known that I am Kaikeyī's son Bharata arrived?

Lakshmaṇa. *(Seeing)* Eh! This is my noble brother Rāma. No, no. It is only a likeness of form.

His matchless countenance resembles my brother's, charming like the Moon. His broad chest resembles my father's, scarred by the arrows of demons. A heap of lustre surrounded by a halo sweet to look at for all the world! Is this ruler the king of gods? Or is he Madhu's slayer himself? (8)

(Looking at Sumantra) Eh father!

सुमन्त्रः—अये, कुमारो लक्ष्मणः ।

भरतः—एवं, गुरुरयम् । आर्य, अभिवादये ।

लक्ष्मणः—एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात, कोऽत्रभवान् ।

सुमन्त्रः—कुमार,

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्य तव द्वितीयः ।
यस्यानुजस्त्वं स्वकुलस्य केतोस्तस्यानुजोऽयं भरतः कुमारः ॥९॥

लक्ष्मणः—एह्येहीक्ष्वाकुकुमार । वत्स स्वस्ति । आयुष्मान् भव ।

असुरसमरदक्षैर्वज्रसंघृष्टचापै-
रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यः ।

Sumantra. Prince Lakshmaṇa!

Bharata. So he is my senior. Sir, I salute.

Lakshmaṇa. Come, come. May you live long. *(Looking at Sumantra)* Father, who is this esteemed person?

Sumantra. Prince,

Fourth from Raghu, third from Aja and the second among the sons of your renowned father, he is prince Bharata. He is the next brother of that banner of his race, of whom you are the junior brother. (9)

Lakshmaṇa. Come, come, Ikshvāku prince. Child, may you live long and happy.

Equal in valour to your predecessors of unparalleled might and prowess, veterans at battles with

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो
भव जगति गुणानां भाजनं भ्राजितानाम् ॥ १० ॥

भरतः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—कुमार, इह तिष्ठ । त्वदागमनमार्याय निवेदयामि ।

भरतः—आर्य, अचिरमिदानीमभिवादयितुमिच्छामि । शीघ्रं निवेद्यताम् ।

लक्ष्मणः—बाढम् । (उपेत्य) जयत्वार्यः । आर्य,

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।
संक्रान्तं यत्र ते रूपमादर्शे इव तिष्ठति ॥ ११ ॥

रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ।

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demons, whose bows rubbed against the thunderbolts, may you, like that king Raghu whose treasures were exhausted in the sacrifice, be a receptacle of shining qualities in the world. (10)

Bharata. I accept your blessings.

Lakshmaṇa. Prince, stay here. I shall announce your arrival to our noble brother.

Bharata. Noble brother, I would like to salute him at once. Inform him quickly.

Lakshmaṇa. Well. *(Going near)* Greetings to my noble brother. Sir,

Here is your dear brother Bharata fond of his brothers, in whom your person seems reflected as in a mirror. (11)

Rāma. Dear Lakshmaṇa, so Bharata has come?

लक्ष्मणः—आर्य, अथकिम् ।

रामः—मैथिलि, भरतावलोकनार्थं विशालीक्रियतां ते चक्षुः ।

सीता—[1]आर्यपुत्र, किं भरत आगतः ।

रामः—मैथिलि, अथकिम् ।

अद्य खल्ववगच्छामि पित्रा मे दुष्करं कृतम् ।
कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृशः ॥ १२ ॥

लक्ष्मणः—आर्य, किं प्रविशतु कुमारः ।

रामः—वत्स लक्ष्मण, इदमपि तावदात्माभिप्रायमनुवर्तयितुमिच्छसि । गच्छ, सत्कृत्य शीघ्रं प्रवेश्यतां कुमारः ।

लक्ष्मणः—यदाज्ञापयत्यार्यः ।

रामः—अथवा तिष्ठ त्वम् ।

Lakshmaṇa. Yes, sir.

Rāma. Mithilā princess, widen your eyes for seeing Bharata.

Sītā. My lord, Bharata has come?

Rāma. Yes, Mithilā princess.

Now indeed do I realise how hard a thing my father did. What will be the nature of love for a son when love for a brother is such! (12)

Lakshmaṇa. Noble brother, can the prince enter?

Rāma. Dear Lakshmaṇa, here too you await my pleasure? Go, honour and admit the prince soon.

Lakshmaṇa. As my noble brother commands.

Rāma. Or rather, stop.

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१. अय्यउत्त किं भरदो आअदो ।

इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य ।
तुषारपूर्णोत्पलपत्रनेत्रा हर्षास्रमासारमिवोत्सृजन्ती ॥ १३ ॥

सीता—[1]यदार्यपुत्र आज्ञापयति । (उत्थाय परिक्रम्य भरतमवलोक्य) हं ततस्तां वेलामिदानीं निष्क्रान्त आर्यपुत्रः । नहि नहि । रूपसादृश्यम् ।

सुमन्त्रः—अये वधूः ।

भरतः—अये इयमत्रभवती जनकराजपुत्री ।

इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्धलात् ।
जनकस्य नृपेन्द्रस्य तपसः सन्निदर्शनम् ॥ १४ ॥

Let the princess herself go to honour him and show her affection for him as a mother for her son, releasing a stream of tears and thus likening her eyes to blue lotus-petals filled with dew. (13)

Sītā. As my lord commands. *(Rising, walking about and looking at Bharata)* Ah, my lord has come out in the meanwhile. No, no. Only a similarity of features.

Sumantra. Eh! Daughter-in-law!

Bharata. Eh! Here is the revered daughter of King Janaka.

Here is that lustre taken the form of a woman, sprung from the plough at the womb of the earth, the ideal exhibition of the penance of King Janaka. (14)

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१. जं अय्यउत्तो आणवेदि । (उत्थाय परिक्रम्य भरतमवलोक्य) हं तदो तं वेळं दाणि णिक्कन्तो अय्यउत्तो । णहि णहि । रूवसादिस्सं ।

आर्ये, अभिवादये । भरतोऽहमस्मि ।

सीता—(आत्मगतं) [1]नहि रूपमेव । स्वरयोगोऽपि स एव । (प्रकाशं) वत्स, चिरं जीव ।

भरतः—अनुगृहीतोऽस्मि ।

सीता—[2]एहि वत्स । भ्रातृमनोरथं पूरय ।

सुमन्त्रः—प्रविशतु कुमारः ।

भरतः—तात, इदानीं किं करिष्यसि ।

सुमन्त्रः—

अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे ।
विदितार्थस्य रामस्य ममैतत्पूर्वदर्शनम् ॥ १५ ॥

भरतः—एवमस्तु । (राममुपगम्य) आर्य, अभिवादये भरतोऽहमस्मि ।

Madam, I salute. Bharata I am.

Sītā. (To herself) Not only the person, the voice too is the same. *(Aloud)* Child, may you live long.

Bharata. I thank you.

Sītā. Come, boy, fulfil your brother's desire.

Sumantra. Let the prince enter.

Bharata. Father, what are you going to do?

Sumantra. I shall enter behind. After the king went to heaven this is the first time that I see Rāma when he has learnt the news. (15)

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1. णहि रूवं एव्व । सरजोओ वि सो एव्व । (प्रकाशं) वच्छ चिरं जीव ।
2. एहि वच्छ । भादुमणोरहं पूरेहि ।

रामः—(सहर्षं) एह्येहि इक्ष्वाकुकुमार । स्वस्ति । आयुष्मान् भव ।

वक्षः प्रसारय कवाटपुटप्रमाण-
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।
उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—(उपेत्य) जयत्वायुष्मान् ।

रामः—हा तात ।

गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमानै-
र्विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।

Bharata. Be it so. *(Approaching Rāma)* Noble brother, I salute. I am Bharata.

Rāma. (Joyfully) Come, come, Ikshvāku prince. Weal unto you. May you live long.

Stretch wide your breast as broad as a door-panel and embrace me with both your mighty arms and lift your face resembling the autumn moon and delight my body burnt by tortures. (16)

Bharata. I thank you.

Sumantra. (Drawing near) Greetings, may you live long.

Rāma. Father,

A king there was that formerly went up to the sky along with his troops by aerial cars like those of celestials in offering aid to them and in the thick of

स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं
स्वर्गस्थः सांप्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥ १७ ॥

सुमन्त्रः—(सशोकं)

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।
बहुविधमनुभूय दुष्प्रसह्यं गुण इव बह्वपराद्धमायुषा मे ॥ १८ ॥

सीता—[1]रुदन्तमार्यपुत्रं पुनरपि रोदयति तातः ।

रामः—मैथिलि, एष पर्यवस्थापयाम्यात्मानम् । वत्स लक्ष्मण, आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयत्यार्यः ।

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fight drew the attraction of all the gods and demons who pointed at him—'It is he. It is he'—and thus was famous. That glorious king having left his body, gone to heaven and remaining without you, dear and loving as you were to him, does he now delight in the company of his own kingly fathers? (17)

Sumantra. *(With sorrow)* The king's demise, your own exile, Bharata's grief and the helplessness of the family,—having experienced this varied unbearable suffering, my life has erred a good deal in its merit (longevity). (18)

Sītā. My lord already weeps, and father, you make him weep all the more.

Rāma. Mithilā princess, now I compose myself. Dear Lakshmaṇa, bring water.

Lakshmaṇa. As my noble brother commands.

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१. रोदन्दं अय्यउत्तं पुणो वि रोदावीअदि तादो ।

भरतः—आर्य, न खलु न्याय्यम् । क्रमेण शुश्रूषयिष्ये । अहमेव यास्यामि । (कलशं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

रामः—(आचम्य) मैथिलि, विशीर्यते खलु लक्ष्मणस्य व्यापारः ।

सीता—[1]आर्यपुत्र, नन्वेतेनापि शुश्रूषयितव्यः ।

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः शुश्रूषयतु ।

भरतः—प्रसीदत्वार्यः ।

इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा ।
नाम्नैव भवतो राज्यं कृतरक्षं भविष्यति ॥ १९ ॥

रामः—वत्स, कैकेयीमातः । मा मैवम् ।

Bharata. Noble brother, it is not proper. I will serve in the order of priority. I shall go myself. *(Taking a pitcher) (Exit and re-enter)* Here is water.

Rāma. *(Duly sipping)* Mithilā princess, Lakshmaṇa loses his job.

Sītā. My lord, you should be served by this one too.

Rāma. Indeed let Lakshmaṇa serve me well here. Let Bharata serve me from there.

Bharata. Be pleased, sir.

I will remain here in body and there in action. By the very mention of your name the realm will get protection. (19)

Rāma. Boy, Kaikeyī's son, no, not so.

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१. अय्यउत्त णं एदिणा पि सुस्सूसइदव्वो ।

पितुर्नियोगादहमागतो वनं
न वत्स दर्पान्न भयान्न विभ्रमात् ।
कुलं च नः सत्यधनं ब्रवीमि ते
कथं भवान्नीचपथे प्रवर्तते ॥ २० ॥

सुमन्त्रः—अथेदानीमभिषेकोदकं क तिष्ठतु ।

रामः—यत्र मे मात्राभिहितं तत्रैव तावत्तिष्ठतु ।

भरतः—प्रसीदत्वार्यः । आर्य, अलमिदानीं व्रणे प्रहर्तुम् ।

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः
स खलु निभृतधीमांस्ते पिता मे पिता च ।
सुपुरुष पुरुषाणां मातृदोषो न दोषो
वरद भरतमार्तं पश्य तावद्यथावत् ॥ २१ ॥

I have come to the woods at the bidding of my father, not in pride, nor through fear, nor under a mistake. Boy, truth is the wealth of our family. I say—Why are you in for treading a lowly path? (20)

Sumantra. Then where shall the water of consecration rest?

Rāma. Exactly where my mother has directed.

Bharata. Please, sir. Noble brother, don't strike at a wound.

Virtuous one, is not the source of your birth that of mine too? Your father of resolute purpose is also my father. Great man, the mother's fault is no fault of men. O giver of boons, look at the distressed Bharata in a proper light. (21)

सीता—[1]आर्यपुत्र, अतिकरुणं मन्त्रयते भरतः । किमिदानीमार्यपुत्रेण चिन्त्यते ।

रामः—मैथिलि,

तं चिन्तयामि नृपतिं सुरलोकयातं
येनायमात्मजविशिष्टगुणो न दृष्टः ।
ईदृग्विधं गुणनिधिं समवाप्य लोके
धिग् भो विधेर्यदि बलं पुरुषोत्तमेषु ॥ २२ ॥

वत्स कैकेयीमातः,

यत्सत्यं परितोषितोऽस्मि भवता निष्कल्मषात्मा भवां-
स्त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः ।
किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया
किं चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥ २३

Sītā. My lord, Bharata appeals so piteously. What is my lord thinking of?

Rāma. Mithilā princess,

I am thinking of that king gone to heaven who has not seen this best of his sons. Having got such a mine of virtues in the world for his son, Ah fie, if Destiny asserts its power against the best of men. (22)

Child, Kaikeyī's son,

Truly I am pleased with you. You are free from stain. I should yield to your words, won over by your renowned qualities. But it is not proper for you to

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१. अय्यत्त, अदिकरुणं मन्तेअइ भरदो । किं दाणिं अय्यउत्तेण चिन्तीअदि ।

भरतः—

यावद् भविष्यति भवन्नियमावसानं
तावद् भवेयमिह ते नृप पादमूले ।

रामः—

मैवं नृपः स्वसुकृतैरनुयातु सिद्धिं
मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

भरतः—हन्त अनुत्तरमभिहितम् । भवतु समयतस्ते राज्यं परिपालयामि ।

रामः—वत्स, कः समयः ।

भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

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make the king's words false. Further, having begot a son like you, is your father to become a liar? (23)

Bharata. Till you reach the end of your austerities, king, I will remain here at your feet.

Rāma. No, not so. Let the king realise the perfection of his virtues. You have my curse if you don't look after your realm. (24)

Bharata. Alas! Your speech leaves no room for an answer. Let it be. I shall administer your kingdom on an understanding.

Rāma. Child, what understanding?

Bharata. I would like you to take back your kingdom entrusted to my hands at the end of fourteen years.

रामः—एवमस्तु ।

भरतः—आर्य, श्रुतम् । आर्ये, श्रुतम् । तात, श्रुतम् ।

सर्वे—वयमपि श्रोतारः ।

भरतः—आर्य, अन्यमपि वरं हर्तुमिच्छामि ।

रामः—वत्स, किमिच्छसि । किमहं ददामि । किमहमनुष्ठास्यामि ।

भरतः—

पादोपभुक्ते तव पादुके म एते प्रयच्छ प्रणताय मूर्ध्ना ।
यावद्भवानेष्यति कार्यसिद्धिं तावद्भविष्याम्यनयोर्विधेयः॥२५॥

रामः—(स्वगतं) हन्त भोः ।

सुचिरेणापि कालेन यशः किंचिन्मयार्जितम् ।
अचिरेणैव कालेन भरतेनाद्य संचितम् ॥ २६ ॥

Rāma. Be it so.

Bharata. Sir, did you hear? Madam, did you hear? Father, did you hear?

All. We have all heard.

Bharata. Noble brother, I should like to take one more boon.

Rāma. Child, what do you wish for? What shall I give you? What shall I do for you?

Bharata. Give these two sandals used by your feet to me as I bend down my head. Till you reach the end of your mission I shall be their slave. (25)

Rāma. *(Within)* Oh! Ho! What little fame was earned by me after long past has been earned by Bharata in a short while. (26)

सीता—[1]आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय ।

रामः—तथास्तु । वत्स गृह्यताम् ।

भरतः—अनुगृहीतोऽस्मि । (गृहीत्वा) आर्य, अत्राभिषेकोदकमावर्जयितुमिच्छामि ।

रामः—तात, यदिष्टं भरतस्य तत् सर्वं क्रियताम् ।

सुमन्त्रः—यदाज्ञापयत्यायुष्मान् ।

भरतः—(आत्मगतं) हन्त भोः

श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिक्षमः
स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।
भ्रातॄणां गुणशालिनां बहुमतः कीर्तेर्महद्भाजनं
संवादेषु कथाश्रयो गुणवतां लब्धप्रियाणां प्रियः ॥ २७ ॥

Sītā. My lord, I suppose the first request of Bharata will be granted.

Rāma. Be it so. Child, take it.

Bharata. I thank you. *(Taking)* Noble brother, I would like to pour the water of consecration on it.

Rāma. Father, let everything be done as Bharata likes.

Sumantra. As you bid. May you live long.

Bharata. *(Within)* Thank god.

I am now trustworthy for my kinsmen, liked by my subjects, fit to be seen by the world, a dear son of clean character to the king that has gone to heaven. Esteemed of my meritorious brothers, I am now a big

[1]. अय्यउत्त णं दीयदि खु पुढमजाअणं भरदस्स ।

रामः—वत्स कैकेयीमातः, राज्यं नाम मुहूर्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

सीता—[1]हम् अद्यैव गमिष्यति कुमारो भरतः ।

रामः—अलमतिस्नेहेन । अद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

भरतः—आर्य, अद्यैवाहं गमिष्यामि ।

आशावन्तः पुरे पौराः स्थास्यन्ति त्वद्दिदृक्षया ।
तेषां प्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात् ॥ २८ ॥

सुमन्त्रः—आयुष्मन्, मयेदानीं किं कर्तव्यम् ।

रामः—तात, महाराजवत् परिपाल्यतां कुमारः ।

storehouse of fame, an object of talk in the conversations of good men and a favourite of those who have reached their goal. (27)

Rāma. Child, Kaikeyī's son, a kingdom should not be neglected even for a moment. Hence, prince, return to-day itself to administer the kingdom.

Sītā. Oh, prince Bharata will go to-day itself?

Rāma. Enough, enough of over-attachment. Let the prince go back at once to rule the country.

Bharata. Noble brother, I will go to-day itself.

Filled with hopes, the citizens are waiting in the city, eager to see you. I will cause them pleasure by the exhibition of your favour. (28)

Sumantra. May you live long. What shall I do now?

Rāma. Father, look after the prince like the king.

[1]. हं अज्ज एव्व गमिस्सदि कुमारो भरदो ।

सुमन्त्रः—यदि जीवामि, तावत् प्रयतिष्ये ।

रामः—वत्स कैकेयीमातः, आरुह्यतां ममाग्रतो रथः ।

भरतः—यदाज्ञापयत्यार्यः ।

(रथमारोहतः ।)

रामः—मैथिलि, इतस्तावत् । वत्स लक्ष्मण, इतस्तावत् । आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यामः ।

(इति निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

Sumantra. I shall strive if I am alive.

Rāma. Child, Kaikeyī's son, mount the chariot in my front.

Bharata. As my noble brother commands.

(Both mount the chariot)

Rāma. Maithilī, come here. Child Lakshmaṇa, come here. Let us escort him in the rear to the gate of the hermitage.

(Exeunt Omnes)

The End of the Fourth Act.

पञ्चमोऽङ्कः ।

(ततः प्रविशति सीता तापसी च ।)

सीता—[1]आर्ये, उपहारसुमनआकीर्णः संमार्जित आश्रमः । आश्रमपदविभवेनानुष्ठितो देवसमुदाचारः । तद्यावदार्यपुत्रो नागच्छति तावदिमान् बालवृक्षानुदकप्रदानेनानुक्रोशयिष्यामि ।

तापसी—[2]अविघ्नमस्य भवतु ।

(ततः प्रविशति रामः ।)

रामः—(सशोकं)

ACT THE FIFTH.

(Enter Sītā *and* a Hermitess)

Sītā. Madam, the hermitage has been swept clean and strewn with flowers of offering. The worship of God has been done in keeping with the equipment of a hermitage. Before my lord comes I shall nurture these saplings with a supply of water.

Hermitess. Let there be no impediment.

(Enter Rāma)

Rāma. *(With sorrow)* After leaving that pleasant city of Ayodhyā bereft of my father and myself and

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१. अय्ये उवहारसुमणाइण्णो सम्मज्जिदो अस्समो । अस्समपदविभवेण अणुट्ठिओ देवसमुदाआरो । ता जाव अय्यउत्तो ण आअच्छदि दाव इमाणं वाळरुक्खाणं उदअप्पदाणेण अणुक्कोसइस्सं । २. अविग्घं से होदु ।

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-
मुद्यम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव संप्रेषितः
कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥ १ ॥

(विमृश्य) ईदृशमेवैतत् । यावदिदानीमीदृशशोकविनोदनार्थमवस्थाकुटुम्बिनीं मैथिलीं पश्यामि । तत् क नु खलु गता वैदेही । (परिक्रम्यावलोक्य) अये इमानि खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगतां मैथिलीं सूचयन्ति । तथाहि ।

भ्रमति सलिलं वृक्षावर्ते सफेनमवस्थितं,
तृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।
स्थलमभिपतन्त्यार्द्राः कीटा बिले जलपूरिते
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

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taking the coronation-gear in full for me, Bharata approached me. But that storehouse of virtues has been sent back for protecting the realm. Pity! Single, he carries the very heavy yoke of a king. (1)

(Reflecting) It is always so. I shall just meet the Mithilā princess, my perpetual partner, to relieve myself of this sorrow. Where is the Videha princess gone? *(Walking about and seeing)* Eh! The bottoms of these trees bathed afresh in water indicate that Maithilī is not far off. For—

Water swirls round at the basin of the tree, still retaining its bubbles. These birds having flown thereto in thirst do not drink the turbid water. The

(विलोक्य) अये इयं वैदेही । भोः कष्टम् ।

योऽस्याः करः श्राम्यति दर्पणेऽपि
स नैति खेदं कलशं वहन्त्याः ।
कष्टं वनं स्त्रीजनसौकुमार्यं
समं लताभिः कठिनीकरोति ॥ ३ ॥

(उपेत्य) मैथिलि, अपि तपो वर्धते ।

सीता—[1]हम् आर्यपुत्रः । जयत्वार्यपुत्रः ।

रामः—मैथिलि, यदि ते नास्ति धर्मविघ्नः आस्यताम् ।

सीता—[2]यदार्यपुत्र आज्ञापयति । (उपविशति ।)

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worms drenched in the holes filled with water come up to the surface. Fresh circles are formed at the roots of trees with the lines of water dried up. (2)

(Seeing) Here is the Videha princess. What a pity!

Her hand which would pain at the holding of a mirror feels no strain as she lifts the jar. The stern forest hardens the tenderness of women along with plants. (3)

(Going near) Mithilā princess, are you getting on well with your penance?

Sītā. My lord! Greetings, my lord.

Rāma. Mithilā princess, sit down if there be no disturbance to your austerity.

Sītā. As my lord bids. *(Sits down)*

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१. हं अय्यउत्तो । जेदु अय्यउत्तो ।

२. जं अय्यउत्तो आणवेदि ।

रामः—मैथिलि, प्रतिवचनार्थिनीमिव त्वां पश्यामि । किमिदम् ।

सीता—[1]शोकशून्यहृदयस्येवार्यपुत्रस्य मुखरागः । किमेतत् ।

रामः—मैथिलि, स्थाने खलु कृता चिन्ता ।

कृतान्तशल्याभिहते शरीरे तथैव तावद्धृदयव्रणो मे ।
नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥ ४ ॥

सीता—[2]आर्यपुत्रस्य क इव संतापः ।

रामः—श्वस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते । अथवा,

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Rāma. Mithilā princess, you seem keen to ask me something. What is it?

Sītā. Your complexion betrays a heart vacant through grief. Why is it?

Rāma. Mithilā princess, your guess is right.

In my body smitten by the darts of Fate the wound of the heart remains the same. The thrusts of grief's arrows of manifold consequence fall there and there only again and again. (4)

Sītā. What is the worry of my lord?

Rāma. To-morrow is the annual ceremony of my revered father. The departed fathers seek an offer of libations with speciality. I am concerned how I am to carry it out. Or rather,

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१. सोअसुण्णहिअअस्स विअ अय्यउत्तस्स मुहराओ । किं एदं ।

२. अय्यउत्तस्स को विअ सन्दावो ।

गच्छन्ति तुष्टिं खलु येन केन
त एव जानन्ति हि तां दशां मे ।
इच्छामि पूजां च तथापि कर्तुं
तातस्य रामस्य च सानुरूपाम् ॥ ५ ॥

सीता—[1]आर्यपुत्र, निर्वर्तयिष्यति श्राद्धं भरत ऋद्ध्या, अवस्थानुरूपं फलोदकेनाप्यार्यपुत्रः । एतत् तातस्य बहुमततरं भविष्यति ।

रामः—मैथिलि,

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।
स्मारितो वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

They will indeed be pleased in whatever manner. For they themselves know my present condition. However, I would like to do worship worthy of my father and befitting Rāma. (5)

Sītā. My lord, Bharata will perform the Śrāddha with pomp, and you too with fruit and water according to your state. This will be prized high by the father.

Rāma. Mithilā princess,

On seeing the fruits arranged with my own hand on the darbha grass our father will be reminded of our residence in the forest and thereat begin to weep. (6)

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१. अय्यउत्त णिव्वत्तइस्सिदि सद्धं भरदो रिद्धीए, अवत्थाणुरूवं फळोदएण वि अय्यउत्तो । एदं तादस्स बहुमदअरं भविस्सदि ।

(ततः प्रविशति परिव्राजकवेषो रावणः ।)

रावणः—एष भोः ।

नियतमनियतात्मा रूपमेतद्गृहीत्वा
खरवधकृतवैरं राघवं वञ्चयित्वा ।
स्वरपदपरिहीणां हव्यधारामिवाहं
जनकनृपसुतां तां हर्तुकामः प्रयामि ॥ ७ ॥

(परिक्रम्याधो विलोक्य) इदं रामस्याश्रमपदद्वारम् । यावदवतरामि। (अवतरति ।) यावदहमप्यतिथिसमुदाचारमनुष्ठास्यामि। अहमतिथिः । कोऽत्र भोः ।

रामः—(श्रुत्वा) स्वागतमतिथये ।

रावणः—साधु विशेषितं खलु रूपं स्वरेण ।

(*Enter* Rāvaṇa *disguised as an ascetic*)

Rāvaṇa. Oh!

Indeed with an uncontrolled mind I have taken this guise and after cheating Rāghava who has incurred my enmity due to the slaughter of Khara, I wish to carry away that daughter of Janaka like a stream of offering thrown into the fire without the requisite accents and words. (7)

(*Walking about and stooping down*) This is the threshold of Rāma's hermitage. I shall get down. (*Descends*) I shall follow the practice of a guest. I am a guest. Who is there?

Rāma. (*Hearing*) Welcome to the guest.

Rāvaṇa. His voice truly surpasses his form.

रामः—(विलोक्य) अये भगवान् । भगवन् अभिवादये ।

रावणः—स्वस्ति ।

रामः—भगवन्, एतदासनमास्यताम् ।

रावणः—(आत्मगतं) कथमाज्ञप्त इवास्म्यनेन । (प्रकाशं) बाढम् । (उपविशति ।)

रामः—मैथिलि, पाद्यमानय भगवते ।

सीता—[1]यदार्यपुत्र आज्ञापयति । (निष्क्रम्य प्रविश्य) इमा आपः ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—[2]यदार्यपुत्र आज्ञापयति ।

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

Rāma. (*Seeing*) Eh! A holy personage. Holy sir, I salute.

Rāvaṇa. Peace be to you.

Rāma. Holy sir, please take this seat.

Rāvaṇa. (*Within*) He seems to command me. (*Aloud*) Well. (*Sits down*)

Rāma. Mithilā princess, bring water to wash the feet with for His Holiness.

Sītā. As my lord bids. (*Exit and re-enter*) Here is water.

Rāma. Serve His Holiness.

Sītā. As my lord bids.

Rāvaṇa. (*Apprehending exposure of deceit and*

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१. जं अय्यउत्तो आणवेदि । (निष्क्रम्य प्रविश्य) इमा आवो ।
२. जं अय्यउत्तो आणवेदि ।

इयमेका पृथिव्यां हि मानुषीणामरुन्धती ।
यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

रामः—तेन हि आनय । अहमेव शुश्रूषयिष्ये ।

रावणः—अयि छायां परिहृत्य शरीरं न लङ्घयामि । वाचानुवृत्तिः खल्वतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

रामः—बाढम् । (उपविशति ।)

रावणः—(आत्मगतं) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । (प्रकाशं) भोः । काश्यपगोत्रोऽस्मि । साङ्गोपाङ्गं वेदमधीये, मानवीयं धर्मशास्त्रं, माहेश्वरं योगशास्त्रं, बार्हस्पत्यमर्थशास्त्रं, मेधातिथेर्न्यायशास्त्रं, प्राचेतसं श्राद्धकल्पं च ।

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getting agitated) Let it be. Let it be.

She is the one Arundhatī on earth among mortals, of whom you are referred to with honour as the lord by all women. (8)

Rāma. Bring it then. I shall myself serve him.

Rāvaṇa. After avoiding the shadow I shall not profane the body. An accommodation with words is honour done to a guest. I have been respected. Sit down.

Rāma. Well. *(Sits)*

Rāvaṇa. *(Within)* I shall just behave like a Brahmin. *(Aloud)* Eh! I am sprung of Kāśyapa's race. I have studied Vedas with all their limbs and accessories, Manu's code of Dharma, Maheśvara's science of Yoga, Bṛhaspatī's science of politics, Medhātithi's

रामः—कथं कथं श्राद्धकल्पमिति ।

रावणः—सर्वाः श्रुतीरतिक्रम्य श्राद्धकल्पे स्पृहा दर्शिता । किमेतत् ।

रामः—भगवन् भ्रष्टायां पितृमत्तायामागम इदानीमेषः ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् निवपनक्रियाकाले केन पितॄंस्तर्पयामि ।

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन्, अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, ओषधीषु तिलाः, कलायं शाकेषु, मत्स्येषु महाशफरः, पक्षिषु वार्ध्रीणसः, पशुषु गौः खड्गो वा इत्येते मानुषाणां विहिताः ।

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science of logic and Pracetas's code of ritual.

Rāma. What! 'Code of the ritual?'

Rāvaṇa. You are keen on the code of the ritual in supersession of all the scriptures? How is it?

Rāma. Holy sir, as I have lost my father, that is the science now relevant.

Rāvaṇa. No need to withhold. Ask freely.

Rāma. Holy sir, with what can I please the shades of fathers at the offer of libations?

Rāvaṇa. Whatever is given in faith is a fit offering to the *manes.*

Rāma. Holy sir, and that given without faith or devotion becomes rejected. But I ask you for particulars.

Rāvaṇa. Be it heard. These are prescribed in the

रामः—भगवन्, वाशब्देनावगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसंपाद्यम् ।

रामः—भगवन्, एष एव मे निश्चयः ।

उभयस्यास्ति सान्निध्यं यद्येतत्साधयिष्यति ।
धनुर्वा तपसि श्रान्ते श्रान्ते धनुषि वा तपः ॥ ९ ॥

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः?।

रावणः—हिमवतः सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिरःपतितगङ्गाम्बुपायिनो वैदूर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वा नाम

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case of mortals:—Darbha in the grass species, sesamum among herbs, black grain among vegetables, carp among the fish, Vārdhrāṇasa among the birds, and among animals the bull, rhinoceros or—

Rāma. Holy sir, the word 'or' imports that there is something else.

Rāvaṇa. There is, but it is to be secured by might.

Rāma. Holy sir, that is exactly my idea.

Both are present if they can secure it,—The bow when penance lags behind and penance when the bow is wearied. (9)

Rāvaṇa. There are. They live in the Himalayas.

Rāma. In the Himalayas. Then?

Rāvaṇa. On the seventh peak of the Himalayas there are the deer that drink the water of the Gaṅgā falling direct from Śiva's head. Their backs are brown like lapis-lazuli and they are fleet like the

मृगाः, यैर्वैखानसवालखिल्यनैमिशीयादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नैः श्राद्धान्यभिवर्धयन्ति ।

तैस्तर्पिताः सुतफलं पितरो लभन्ते
हित्वा जरां खमुपयान्ति हि दीप्यमानाः ।
तुल्यं सुरैः समुपयान्ति विमानवास-
मावर्तिभिश्च विषयैर्न बलाद्ध्रियन्ते ॥ १० ॥

रामः—मैथिलि,

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च
विन्ध्यं वनं तव सखीर्दयिता लताश्च ।
वत्स्यामि तेषु हिमवद्गिरिकाननेषु
दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥ ११ ॥

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wind. They are called the golden-sided. They present themselves at the mere thought to the great sages like Vaikhānasas, Vālakhilyas and Naimiśīyas and others and meet with death. With these the sages enrich their feasts to the Pitṛs.

Propitiated with them, the departed fathers realise the purpose of having sons. They cast off their old age and go up to Heaven, shining bright. They move in aerial cars alike with the gods and are not forcibly drawn by the pleasures that cause confusion. (10)

Rāma. Mithilā princess,

Take leave of your adopted children, the deer and the trees and also of the Vindhya woods and of

सीता—[1]यदार्यपुत्र आज्ञापयति ।

रावणः—कौसल्यामात, अलमतिमनोरथेन । न ते मानुषैर्दृश्यन्ते ।

रामः—भगवन्, किं हिमवति प्रतिवसन्ति ।

रावणः—अथकिम् ।

रामः—तेन हि पश्यतु भवान् ।

सौवर्णान्वा मृगांस्तान्मे हिमवान्दर्शयिष्यति ।
भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

रावणः—(स्वगतं) अहो असह्यः खल्वस्यावलेपः । (प्रकाशं) अये विद्युत्संपात इव दृश्यते । कौसल्यामात, इहस्थमेव भवन्तं पूजयति हिमवान् । एष काञ्चनपार्श्वः ।

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your dear friends, the plants. I shall live in those woods of the Himalaya mountain lit, as it were, by the glowing thickets of herbs. (11)

Sītā. As my lord bids.

Rāvaṇa. Kausalyā's son, don't be too ambitious. They are not to be seen by mortals.

Rāma. Holy sir, do they live in the Himalayas?

Ravaṇa. Yes.

Rāma. Then you will see.

Himavān will either present those golden deer to my vision or, pierced by the force of my arrow, will reach the state of Mount Krauñca. (12)

Rāvaṇa. *(Within)* How intolerable is his pride! *(Aloud)* Eh! It seems to be a flash of lightning.

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१. जं अय्यउत्तो आणवेदि ।

रामः—भगवतो वृद्धिरेषा ।

सीता—[1]दिष्ट्यार्यपुत्रो वर्धते ।

रामः—न न ।

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।
अर्हत्येष हि पूजायां लक्ष्मणं ब्रूहि मैथिलि ॥ १३ ॥

सीता—[2]आर्यपुत्र, ननु तीर्थयात्रात उपावर्तमानं कुलपतिं प्रत्युद्गच्छेति संदिष्टः सौमित्रिः ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—[3]आर्यपुत्र, अहं किं करिष्यामि ।

Kausalyā's son, Himavān honours you even as you are here. Yonder is a golden-sided deer.

Rāma. It is a fortune due to Your Holiness.

Sītā. Thank god. You are fortunate, my lord.

Rāma. No, no.

It is the fortune of my father if the deer has come here of its own accord. It deserves to be offered in worship. Tell Lakshmaṇa, O Mithilā princess. (13)

Sītā. My lord, Lakshmaṇa has been ordered by you to go and receive the chief of the penance-grove returning from a pilgrimage.

Rāma. Then I will myself go.

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१. दिट्ठिआ अय्यउत्तो वड्ढइ ।
२. अय्यउत्त णं तित्थअत्तादो उवावत्तमाणं कुळवदिं पच्चुग्गच्छेहित्ति सन्दिट्ठो सोमित्ती । ३. अय्यउत्त अहं किं करिस्सं ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—[1]यदार्यपुत्र आज्ञापयति ।

(निष्क्रान्तो रामः ।)

रावणः—अये अयमर्घ्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

अहो बलमहो वीर्यमहो सत्वमहो जवः ।
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥ १४ ॥

एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—(आत्मगतं) [2]आर्यपुत्रविरहिताया भयं मेऽत्रोत्पद्यते ।

Sītā. My lord, what shall I do?

Rāma. Attend on His Holiness.

Sītā. As my lord bids.

(Exit Rāma)

Rāvaṇa. Eh! Rāghava goes here with Arghya in hand. And now on seeing the deer running regardless of the worship Rāghava bends the bow.

What strength! What power! What might! And what rapidity! Rightly is this world charmed by the few letters making—'Rāma.' (14)

The deer has evaded the range of his arrow in one bound and entered the jungle.

Sītā. (Within) I grow afraid, now that I am separated from my lord.

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१. जं अय्यउत्तो आणवेदि ।
२. अय्यउत्तविरहिदाए भअं मे एत्थ उप्पज्जइ ।

रावणः—(आत्मगतं)

माययापहृते रामे सीतामेकां तपोवनात् ।
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् ॥ १५ ॥

सीता—[1]यावदुटजं प्रविशामि । (गन्तुमीहते ।)

रावणः—(स्वरूपं गृहीत्वा) सीते, तिष्ठ तिष्ठ ।

सीता—(सभयं) [2]हं, क इदानीमयम् ।

रावणः—किं न जानीषे ।

युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता
दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।
दर्पाद्दुर्मतिमप्रमेयबलिनं रामं विलोभ्य च्छलैः
स त्वां हर्तुमना विशालनयने प्राप्तोऽस्म्यहं रावणः ॥ १६ ॥

Rāvaṇa. (Within) Now that Rāma is removed by guile, I will carry away from the penance-forest the weeping lonely girl Sītā like an offering thrown into the fire without the pronouncement of Mantras. (15)

Sītā. I shall get into the hut. *(Tries to go)*

Rāvaṇa. (Assuming his own form) Sītā, stop, stop.

Sītā. (With fear) Ah, who is this?

Rāvaṇa. Don't you know?

I have vanquished Indra and all the gods and the hosts of demons in battle. On seeing the disfigurement of Śūrpaṇakhā and on hearing of my brothers slain I have cheated Rāma by guile, the wicked Rāma

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१. जाव उडजं पविसामि । २. हं को दाणि अअं ।

सीता—[1]हं रावणो नाम । (प्रतिष्ठते ।)

रावणः—आः रावणस्य चक्षुर्विषयमागता क यास्यसि ।

सीता—[2]आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व ।

रावणः—सीते, श्रूयतां मत्पराक्रमः ।

भग्नः शक्रः कम्पितो वित्तनाथः
कृष्टः सोमो मर्दितः सूर्यपुत्रः ।
धिग् भोः स्वर्गं भीतदेवैर्निविष्टं
धन्या भूमिर्वर्तते यत्र सीता ॥ १७ ॥

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proud of his immeasurable strength and, O lady of broad eyes, I have come intent on taking you off, I am Rāvaṇa. (16)

Sītā. Rāvaṇa! *(Starts)*

Rāvaṇa. Ah! Come within the range of Rāvaṇa's eyes, where will you go?

Sītā. My lord, save, save me. Lakshmaṇa, save, save me.

Rāvaṇa. Sītā, hear my valour.

Indra was worsted, Kubera shaken, Soma dragged, Yama crushed. Ah fie upon the heaven occupied by the panicky gods. Blessed is the Earth where remains Sītā. (17)

Sītā. My lord, save, save me. Lakshmaṇa, save,

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१. हं ळावणो णाम ।
२. अय्यउत्त परित्ताआहि परित्ताआहि । सोमित्ती परित्ताआहि परित्ताआहि ।

सीता—[1]आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व माम् ।

रावणः—

रामं वा शरणमुपेहि लक्ष्मणं वा
स्वर्गस्थं दशरथमेव वा नरेन्द्रम् ।
किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-
र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥ १८ ॥

सीता—[2]आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व माम् ।

रावणः—

विलपसि किमिदं विशालनेत्रे
विगणय मां च यथा तवार्यपुत्रम् ।
विपुलबलयुतो ममैष योद्धुं
ससुरगणोऽप्यसमर्थ एव रामः ॥ १९ ॥

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save me.

Rāvaṇa. Seek refuge of Rāma or of Lakshmaṇa or of even King Daśaratha that is in heaven. What is the use of your appeals to despicable men? Fawns dare not attack a tiger. (18)

Sītā. My lord, save, save me. Saumitri, help, help.

Rāvaṇa. Why do you wail aloud? Lady of broad

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१. अय्यउत्त परित्ताआहि परित्ताआहि । सोमित्ती परित्ताआहि परित्ताआहि मं ।
२. अय्यउत्त परित्ताआहि परित्ताआहि । सोमित्ती परित्ताआहि परित्ताआहि मं ।

सीता—(सरोषं) [1]शप्तोऽसि ।

रावणः—हहह । अहो पतिव्रतायास्तेजः ।

योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः ।
अस्याः परिमितैर्दग्धः शप्तोऽसीत्येभिरक्षरैः ॥ २० ॥

सीता—[2]आर्यपुत्र, परित्रायस्व परित्रायस्व ।

रावणः—(सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

बलादेष दशग्रीवः सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः कुर्याद्रामः पराक्रमम् ॥ २१ ॥

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eyes, treat me same as your lord. This Rāma with all his strength and the backing of all the gods will not be able to face me in battle. (19)

Sītā. *(Indignantly)* Thou art cursed.

Rāvaṇa. Ha! The power of chastity!

I was not burnt by the rays of the Sun as I flew through the sky with rapidity. But I am by these few letters of hers, 'Thou art cursed.' (20)

Sītā. My lord, help, help.

Rāvaṇa. *(Taking hold of Sītā)* Ye sages resident of Janasthāna, hear, hear.

Here the ten-necked one goes, taking Sītā by force. If Rāma cares for the Kshatriya role let him show his valour. (21)

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१. सत्तो सि ।

२. अय्यउत्त परित्ताआहि परित्ताआहि ।

सीता—[1]आर्यपुत्र, परित्रायस्व परित्रायस्व ।

रावणः—(परिक्रामन् विलोक्य) अये, स्वपक्षपवनोत्क्षेपक्षुभितवनषण्डश्चण्डचञ्चुरभिधावत्येष जटायुः । आः, तिष्ठेदानीम् ।

मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः ।
रुधिरैरार्द्रगात्रं त्वां नयामि यमसादनम् ॥ २२ ॥

(निष्क्रान्तौ ।)

पञ्चमोऽङ्कः ।

Sītā. My lord, help, help.

Rāvaṇa. *(Walking about and seeing)* Lo! Jaṭāyus with his ferocious beak, shaking the clusters of trees with the speed of the blasts of his wings, rushes at me. Ah! Stop.

Cutting your wings with the sword drawn by my hand, I leave your body drenched in blood streaming from the wounds inflicted and send you to the abode of Death. (22)

(Exeunt Both)

The End of the Fifth Act.

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१. अय्यउत्त परित्ताआहि परित्ताआहि ।

षष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ ।)

उभौ—परित्रायतां परित्रायतां भवन्तः ।

प्रथमः—

इयं हि नीलोत्पलदामवर्चसा
मृणालशुक्रोज्ज्वलदंष्ट्रहासिना ।
निशाचरेन्द्रेण निशार्धचारिणा
मृगीव सीता परिभूय नीयते ॥ १ ॥

द्वितीयः—एषा खलु तत्रभवती वैदेही ।

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता लता ।
प्रसह्य पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥ २ ॥

ACT THE SIXTH.

(*Enter* two aged hermits)

Both. Rescue, rescue, sirs.

The first hermit. Lo! Sītā is overpowered and taken off like a roe by the king of demons, the wanderer at dead of night, akin in colour to a blue lotus-wreath, with laughter beaming through his teeth shining white like lotus-stalk. (1)

The second hermit. Here is her ladyship, the Videha princess.

उभौ—परित्रायतां परित्रायतां भवन्तः ।

प्रथमः—(ऊर्ध्वमवलोक्य) अये वचनसमकाल एव दशरथस्यानृण्यं कर्तुं 'मयि स्थिते क यास्यसी'ति रावणमाहूयान्तरिक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषादुद्वृत्तनयनः प्रतिनिवृत्तो रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरिक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप काश्यप, पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

Struggling like a she-snake, like a blooming creeper being shattered, she is led forcibly away by the sinner, the ten-necked one, like the perfection of penance from the penance-grove. (2)

Both. Rescue, rescue, sirs.

First. *(Looking upward)* Eh, at the very time of calling out, Jaṭāyus has flown up the sky to repay his debt to Daśaratha, challenging Rāvaṇa with the words, 'Where will you go when I am here?'

Second. Lo! Rāvaṇa with eyes turned by rage turns back.

First hermit. This is Rāvaṇa.

Second hermit. This is Jaṭāyus.

Both. Oh! The combat has begun in the sky.

First hermit. Kāśyapa, Kāśyapa, look at the power of the king of eagles.

पक्षाभ्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते
तुण्डाभ्यां सुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते ।
तीक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो
वज्राग्रैरिव दार्यमाणविषमाच्छैलाच्छिला पाट्यते ॥ ३ ॥

द्वितीयः—हन्त संक्रुद्धेन रावणेनासिना क्रव्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽत्रभवान् जटायुः ।

प्रथमः—भोः कष्टम् । एष खलु तत्रभवान् जटायुः

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नं
क्रीडामयूरमिव शत्रुमचिन्तयित्वा ।
दीप्तं निशाचरपतेरवधूय तेजो
नागेन्द्रभग्नवनवृक्ष इवावसन्नः ॥ ४ ॥

Assailing with his wings, he engages in a duel in display of his valour. Steady, he makes an assault with the tips of his beak plunging deep and sharp. With claws as sharp as iron nails he tears the horrid entrails of his breast as a piece of rock would be split rough by the points of thunderbolt. (3)

Second hermit. Alas, the king of eagles has been wounded in the right pinion by the infuriated Rāvaṇa with his sword.

Both. Ah fie! The revered Jaṭāyus has fallen.

First hermit. Pity! Here is the revered Jaṭāyus.

After making a supreme effort in keeping with his valour and treating light the foe like a sport-

उभौ—स्वर्ग्योऽयमस्तु ।

प्रथमः—काश्यप, आगम्यताम् । इमं वृत्तान्तं तत्रभवते राघवाय निवेदयिष्यावः ।

द्वितीयः—बाढम् । प्रथमः कल्पः ।

(निष्क्रान्तौ ।)

विष्कम्भः ।

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविश्य)

प्रतिहारी—[1]आर्य, अहं विजया । किं क्रियताम् ।

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peacock and shattering the glowing valour of the Rākshasa king, he has succumbed like a forest-tree broken by a tusker. (4)

Both. May he find his seat in Heaven.

First hermit. Kāśyapa, come. We will convey this news to the esteemed Rāghava.

Second hermit. Yes, it is our first duty.

(Exeunt Both)

INTERLUDE.

(Enter the Chamberlain)

Chamberlain. Eh! Who is there on duty at the golden gate?

(Entering)

Portress. Sir, I am Vijayā. What shall I do?

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१. अय्य अहं विजया । किं करीअदु ।

काञ्चुकीयः—विजये, निवेद्यतां निवेद्यतां भरतकुमाराय—एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान् सुमन्त्र इति ।

प्रतिहारी—[1]आर्य, अपि कृतार्थस्तातसुमन्त्र आगतः ।

काञ्चुकीयः—भवति, न जाने ।

हृदयस्थितशोकाग्निशोषिताननमागतम् ।
दृष्ट्वैवाकुलमासीन्मे सुमन्त्रमधुना मनः ॥ ५ ॥

प्रतिहारी—[2]आर्य, एतच्छ्रुत्वा पर्याकुलमिव मे हृदयम् ।

काञ्चुकीयः—भवति, किमिदानीं स्थिता । शीघ्रं निवेद्यताम् ।

Chamberlain. Intimate to Prince Bharata that the revered Sumantra who set out for Janasthāna to meet Rāma has returned.

Portress. Sir, has father Sumantra come back with success in his mission?

Chamberlain. Madam, I don't know.

My mind grew at once disturbed at the sight of Sumantra come back with a face withered by the fire of grief seated in his heart. (5)

Portress. Sir, my mind is perturbed at hearing this.

Chamberlain. Madam, why do you stay? Quickly inform.

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१. अय्य अवि किदत्थो तादसुमन्तो आअदो ।
२. अय्य एदं सुणिअ पय्याउळं विअ मे हिअअं ।

प्रतिहारी—[1]आर्य, इयं निवेदयामि । (निष्क्रान्ता ।)

काञ्चुकीयः—(विलोक्य) अये, अयमत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चीरवल्कलवसनश्चित्रजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्तते । य एषः

प्रख्यातसद्गुणगणः प्रतिपक्षकाल-
स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।
आज्ञावशादखिलभूपरिरक्षणस्थः
श्रीमानुदारकलभेभसमानयानः ॥ ६ ॥

(ततः प्रविशति भरतः प्रतिहारी च ।)

भरतः—विजये, एवम्, उपगतस्तत्रभवान् सुमन्त्रः ।

Portress. Sir, I shall inform at once. [*Exit*

Chamberlain. *(Seeing)* Eh! Here the esteemed Prince Bharata comes up, clad in tree-bark, with a head tawny through the varied mass of matted hair, with a mind filled with curiosity at the arrival of Sumantra.

An aggregate of all renowned virtues, Death to his foes, the shining spot of the Sun's dynasty, equal to the king of gods, standing at the protection of the entire earth in obedience to the command, the glorious one comes with strides similar to those of a noble young elephant. (6)

(Enter Bharata *and the* Portress)

Bharata. Vijayā, is it so? Has the revered

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१. अय्य इअं णिवेदेमि ।

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं
लब्धप्रसादशपथे मयि संनिवृत्ते ।
दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो
रामं प्रजानयनबुद्धिमनोभिरामम् ॥ ७ ॥

काञ्चुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्रः ।

काञ्चुकीयः—असौ काञ्चनतोरणद्वारे ।

भरतः—तेन हि शीघ्रं प्रवेश्यताम् ।

काञ्चुकीयः—यदाज्ञापयति कुमारः । (निष्क्रान्तौ ।)

(ततः प्रविशति सुमन्त्रः प्रतिहारी च ।)

सुमन्त्रः—(सशोकं) कष्टं भोः कष्टम् ।

Sumantra arrived?

Previously I went to see my noble brother and returned with his favour coupled with a promise. Has the revered Sumantra now come back after seeing Rāma, the delight to the people's eyes, minds and hearts? (7)

Chamberlain. *(Approaching)* Greetings, prince.

Bharata. Where is the revered Sumantra?

Chamberlain. At the golden gate.

Bharata. Admit him soon.

Chamberlain. As the prince commands.

(Exeunt Chamberlain and Portress)

(Enter Sumantra *and the* Portress)

Sumantra. *(With grief)* Woe! Woe!

नरपतिनिधनं मयानुभूतं नृपतिसुतव्यसनं मयैव दृष्टम् ।
श्रुत इह स च मैथिलीप्रणाशो गुण इव बह्वपराद्धमायुषा मे ॥८॥

प्रतिहारी—(सुमन्त्रमुद्दिश्य) [1]एत्वेत्वार्यः । एष भर्ता । उपसर्पत्वार्यः ।

सुमन्त्रः—(उपसृत्य) जयतु कुमारः ।

भरतः—तात, अपि दृष्टस्त्वया लोकाविष्कृतपितृस्नेहः । अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम् । अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभ्रात्रम् ।

(सुमन्त्रः सचिन्तस्तिष्ठति ।)

प्रतिहारी—[2]भर्तृदारकः खल्वार्यं पृच्छति ।

I have suffered the king's demise. I have seen the prince's woe. Now I have heard the loss of the Mithilā princess. My life has met with evils in a train. (8)

Portress. *(Towards Sumantra)* Come, sir. Here is the prince. Go near, sir.

Sumantra. *(Going near)* Greetings, prince.

Bharata. Father, did you meet the shining example of filial love in the world? Did you see the replica of Arundhatī's character? Did you see the fraternal love which brought a self-imposed exile into a forest?

(Sumantra stands embarrassed)

Portress. The prince asks you, sir.

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१. एदु एदु अय्यो । एसो भट्टा । उपसप्पदु अय्यो ।

२. भट्टिदारओ खु अय्यं पुच्छदि ।

सुमन्त्रः—भवति, किं माम् ।

भरतः—(स्वगतं) अतिमहान् खल्वायासः । संतापाद् भ्रष्टहृदयः । (प्रकाशं) अपि मार्गात्प्रतिनिवृत्तस्तत्रभवान् ।

सुमन्त्रः—कुमार, त्वन्नियोगाद् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये ।

भरतः—किंतु खलु क्रोधेन वा लज्जया वात्मानं न दर्शयन्ति ।

सुमन्त्रः—कुमार,

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।
मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥ ९ ॥

भरतः—अथ क गता इति श्रुताः ।

Sumantra. Does he ask me, madam?

Bharata. *(Within)* Great is his strain. Through anguish his heart has slipped out. *(Aloud)* Sir, have you come back from your journey?

Sumantra. Prince, having started for Janasthāna to see Rāma at your bidding, how would I return in the middle?

Bharata. Do they refuse to appear through anger or shame?

Sumantra. Prince,

Where is anger for persons of self-discipline? Where is shame for the resolute? But I beheld that Holy forest empty and destitute of them. (9)

Bharata. Did you hear where they had gone?

Sumantra. There is an abode of monkeys called

सुमन्त्रः—अस्ति किल किष्किन्धा नाम वनौकसां निवासः । तत्र गता इति श्रुताः ।

भरतः—हन्त अविज्ञातपुरुषविशेषाः खलु वानराः । दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार, तिर्यग्योनयोऽप्युपकृतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

सुमन्त्रः—

सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।
हृतदारो वसञ्छैले तुल्यदुःखेन मोक्षितः ॥ १० ॥

भरतः—तात, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतं) हन्त सर्वमुक्तमेव मया । (प्रकाशं) कुमार, न खलु किंचित् । ऐश्वर्यभ्रंशतुल्यता ममाभिप्रेता ।

Kishkindhā. I heard they had gone there.

Bharata. Oh! Monkeys do not know the distinctions of men. They must live hard.

Sumantra. Prince, living beings of the lower order are grateful.

Bharata. Father, how?

Sumantra. Sugrīva, ousted from his kingdom by his elder brother Vālin and robbed of his wife and dwelling on a mountain, was extricated by the one alike in woe. (10)

Bharata. Father, what do you mean by 'alike in woe'?

भरतः—तात, किं गूहसे। स्वर्गं गतेन महाराजपादमूलेन शापितः स्याः, यदि सत्यं न ब्रूयाः।

सुमन्त्रः—का गतिः। श्रूयताम्

वैरं मुनिजनस्यार्थे रक्षसा महता कृतम्।
सीता मायामुपाश्रित्य रावणेन ततो हृता॥ ११॥

भरतः—कथं हृतेति। (मोहमुपगतः।)

सुमन्त्रः—समाश्वसिहि समाश्वसिहि।

भरतः—(पुनः समाश्वस्य) भोः कष्टम्।

पित्रा च बान्धवजनेन च विप्रयुक्तो
दुःखं महत्समनुभूय वनप्रदेशे।
भार्यावियोगमुपलभ्य पुनर्ममार्यो
जीमूतचन्द्र इव खे प्रभया वियुक्तः॥ १२॥

Sumantra. *(Within)* I have already said everything. *(Aloud)* Prince, nothing. I meant parity in the loss of throne.

Bharata. Father, what do you hide? You are cursed by the feet of my father in heaven if you don't tell the truth.

Sumantra. No escape. Be it heard.

He incurred the enmity of the great demon in the cause of sages. Sītā was thereupon abducted by Rāvaṇa by resorting to a ruse. (11)

Bharata. What? Abducted? *(Faints)*

Sumantra. Take heart, take heart.

Bharata. *(Coming back to consciousness)* What a pity!

Separated from his father and kinsmen, undergoing sore distress in the woods, my noble brother has now met with the loss of his wife like the cloudy moon shorn of lustre in the sky. (12)

What shall I do now? Yes, I see. Father, follow me.

Sumantra. As the prince commands.

(Both walk about)

Sumantra. Prince, don't, don't go. It is the quadrangle of the queens.

Bharata. I have my business exactly there. Eh! Who is at the gate?

(Entering)

Portress. Greetings, prince. I am Vijayā.

Bharata. Vijayā, announce my arrival to her ladyship.

भोः किमिदानीं करिष्ये। भवतु, दृष्टम्। अनुगच्छतु मां तातः।

सुमन्त्रः—यदाज्ञापयति कुमारः। (उभौ परिक्रामतः।)

सुमन्त्रः—कुमार, न खलु न खलु गन्तव्यम्। देवीनां चतुश्शालमिदम्।

भरतः—अत्रैव मे कार्यम्। भोः, क इह प्रतिहारे।

(प्रविश्य)

प्रतिहारी—[1]जयतु भर्तृदारकः। विजया खल्वहम्।

भरतः—विजये, ममागमनं निवेदयात्रभवत्यै।

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१. जेदु भट्टिदारओ। विजआ खु अहं।

प्रतिहारी—[1]कतमस्यै भट्टिन्यै निवेदयामि ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतं) [2]हं किं नु खलु भवेत् । (प्रकाशं) भर्तः, तथा । (निष्क्रान्ता ।)

(ततः प्रविशति कैकेयी प्रतिहारी च ।)

कैकेयी—[3]विजये, मां प्रेक्षितुं भरत आगतः ।

प्रतिहारी—[4]भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्र आगतः । तेन सह भर्तृदारको भरतो भट्टिनीं प्रेक्षितुमिच्छति किल ।

कैकेयी—(स्वगतं) [5]केन खलूद्घातेन मामुपालप्स्यते भरतः ।

Portress. To which of the queens?

Bharata. To her who wishes me king.

Portress. *(Within)* What is this? *(Aloud)* Yes, Your Highness. [*Exit*

(Enter Kaikeyī *and the* Portress)

Kaikeyī. Vijayā, Bharata has come to see me?

Portress. Yes, Your Highness. Father Sumantra has come back from prince Rāma. Prince Bharata wants to see Your Highness along with him.

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१. कदमाए भट्टिणीए णिवेदेमि ।

२. हं किं णुखु भवे । (प्रकाशं) भट्टा तह ।

३. विजए मं पेक्खिदुं भरदो आअदो ।

४. भट्टिणि तह । भट्टिदारअस्स रामस्स सआसादो तादसुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुं इच्छदि किळ ।

५. केण खु उग्घादेण मं उवाळम्भिस्सिदि भरदो ।

प्रतिहारी—[1]भट्टिनि, किं प्रविशतु भर्तृदारकः ।

कैकेयी—[2]गच्छ । प्रवेशयैनम् ।

प्रतिहारी—[3]भट्टिनि, तथा । (परिक्रम्योपसृत्य) जयतु भर्तृदारकः । प्रविशतु किल ।

भरतः—विजये किं निवेदितम् ।

प्रतिहारी—[4]आम् ।

भरतः—तेन हि प्रविशावः ।

(प्रविशतः ।)

कैकेयी—[5]जात, विजया मन्त्रयते—रामस्य सकाशात्सुमन्त्र आगत इति ।

Kaikeyī. *(Within)* In what context is Bharata going to reproach me?

Portress. Your Highness, can the prince enter?

Kaikeyī. Go and admit him.

Portress. Yes, Your Highness. *(Walking about and going near)* Greetings, prince. You may enter.

Bharata. Vijayā, have you informed?

Portress. Yes.

Bharata. Then let us enter.

(Both enter)

Kaikeyī. Child, Vijayā says Sumantra has come

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१. भट्टिणि किं पविसदु भट्टिदारओ । २. गच्छ । पवेसेहि णं ।

३. भट्टिणि तह । (परिक्रम्योपसृत्य) जेदु भट्टिदारओ । पविसदु किळ ।

४. आम ।

५. जाद, विअआ मन्तेदि—रामस्स सआसादो सुमन्तो आअदत्ति ।

भरतः—अतः परं प्रियं निवेदयाम्यत्रभवत्यै ।
कैकेयी—[१]जात, अपि कौसल्या सुमित्रा च शब्दायितव्या ।
भरतः—न खलु ताभ्यां श्रोतव्यम् ।
कैकेयी—(आत्मगतं) [२]हं किं नु खलु भवेत्। (प्रकाशं) भण जात।
भरतः—श्रूयताम्

> यः स्वराज्यं परित्यज्य त्वन्नियोगाद्वनं गतः ।
> तस्य भार्या हृता सीता पर्याप्तस्ते मनोरथः ॥ १३ ॥

कैकेयी—हं ।
भरतः—

> हन्त भोः सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम् ।
> वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥ १४ ॥

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back from Rāma.

Bharata. I shall give you a more pleasant news.

Kaikeyī. Child, should Kausalyā and Sumitrā be called in?

Bharata. It is not for their hearing.

Kaikeyī. *(Within)* What will it be? *(Aloud)* Speak, child.

Bharata. Listen.

He left his throne and went into the forest at your bidding. His wife Sītā has been abducted. Your dream is fulfilled. (13)

Kaikeyī. Ah!

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१. जाद, अवि कोसल्ला सुमित्ता अ सद्दावइदव्वा ।
२. हं किं णुहु भवे। (प्रकाशं) भणाहि जाद।

कैकेयी—(आत्मगतं) [१]भवतु, इदानीं कालः कथयितुम् । (प्रकाशं) जात, त्वं न जानासि महाराजस्य शापम् ।
भरतः—किं शप्तो महाराजः ।
कैकेयी—[२]सुमन्त्र, आचक्ष्व विस्तरेण ।
सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—पुरा मृगयां गतेन महाराजेन कस्मिंश्चित्सरसि कलशं पूरयमाणो वनगजबृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्नचक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसितः ।

Bharata. Alack! The mighty and brave Ikshvākus have met with an outrage on their daughter-in-law, having got you married into their house. (14)

Kaikeyī. *(Within)* Be it so. It is time for me to disclose. *(Aloud)* Child, you are not aware of the curse on the king.

Bharata. Was the king under a curse?

Kaikeyī. Sumantra, tell him in detail.

Sumantra. As Your ladyship commands. Prince, listen. In days of old the king went out ahunting. A sage's son was filling a jar at a certain tank. Mistaking him for a forest-elephant through the noise which resembled that of an elephant drawing water by its trunk, he aimed his arrow at the sound and killed the sage-boy, the eye of his blind father.

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१. भोदु, दाणि कालो कहेउं। (प्रकाशं) जाद तुवं ण आणासि महाराअस्स सावं।
२. सुमन्त, आअक्ख वित्थरेण ।

भरतः—हिंसित इति । शान्तं शान्तं पापम् । ततस्ततः ।

सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा

> **तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।**
> **यथाहं भोस्त्वमप्येवं पुत्रशोकाद्विपत्स्यसे ॥ १५ ॥**

इति ।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—[1]जात, एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः । न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति ।

भरतः—अथ तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ।

Bharata. Killed? Peace be. And then?

Sumantra. Then on seeing him in that condition the sage wept and at the end said, true are his words, 'Just as I do, so thou too shalt perish through grief of son.' (15)

Bharata. Sad is this tale.

Kaikeyī. Child, on account of this I was put in the wrong, and son Rāma has been sent to the forest, not out of greed for sovereignty. The inevitable curse of the sage will not come to pass without the son's exile.

Bharata. The son's exile being the same, why did you not send me to the forest?

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१. जाद एदण्णिमित्तं अवराहे मं णिक्खिविअ पुत्तओ रामो वणं पेसिदो । ण हु रज्जलोहेण । अपरिहरणीओ महरिसिसावो पुत्तविप्पवासं विणा ण होइ ।

कैकेयी—[1]जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः ।

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

कैकेयी—[2]जात, चतुर्दश दिवसा इति वक्तुकामया पर्याकुलहृदयया चतुर्दश वर्षाणीत्युक्तम् ।

भरतः—अस्ति पाण्डित्यं सम्यग्विचारयितुम् । अथ विदितमेतद् गुरुजनस्य ।

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

भरतः—हन्त त्रैलोक्यसाक्षिणः खल्वेते । दिष्ट्याऽनपराद्धात्रभवती । अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती तत्सर्वं मर्षयितव्यम् । अम्ब, अभिवादये ।

Kaikeyī. Child, you remained in your maternal uncle's home, and an exile was naturalized with you.

Bharata. Then, why did you stipulate for fourteen years?

Kaikeyī. Child, I wished to say 'fourteen days,' but my heart being confused, I said 'fourteen years.'

Bharata. Wisdom lies in deep deliberation. Is it known to the elders?

Sumantra. Prince, it is known to Vasishṭha, Vāmadeva and others and approved of by them.

Bharata. Oh! They are indeed witnesses to all the three worlds. Fortunately Her ladyship is free

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१. जाद माडुलकुले वत्तमाणस्स पइदीहूदो दे विप्पवासो ।

२. जाद चउद्दस दिअस त्ति वत्तुकामाए पय्याउलहिअआए चउद्दस वरिसाणि त्ति उत्तं ।

कैकेयी—[1]जात, का नाम माता पुत्रकस्यापराधं न मर्षयति । उत्तिष्ठोत्तिष्ठ । कोऽत्र दोषः ।

भरतः—अनुगृहीतोऽस्मि । आपृच्छाम्यत्रभवतीम् । अद्यैवाहमार्यस्य साहाय्यार्थं कृत्स्नं राजमण्डलमुद्योजयामि । अयमिदानीं,

वेलामिमां मत्तगजान्धकारां
करोमि सैन्यौघनिवेशनद्धाम् ।
बलैस्तरद्भिश्च नयामि तुल्यं
ग्लानिं समुद्रं सह रावणेन ॥ १६ ॥

अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

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from guilt. Mother, I have censured you in anger due to fraternal love. Let all that be pardoned. Mother, I salute.

Kaikeyī. Child, which mother will not excuse the fault of her son? Rise, rise. Where is the harm?

Bharata. I accept your blessings. I take leave of you. To-day itself I will mobilise the entire host of kings to offer aid to my noble brother.

I will make yonder seashore darkened by proud elephants and studded with arrays of troops. With my troops crossing over to the other side I will inflict an equal deathblow to the Ocean and Rāvaṇa. (16)

Eh! A noise! Quickly find out what it is.

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१. जाद का णाम मादा पुत्तअस्स अवराहं ण मरिसेदि। उट्ठेहि उट्ठेहि । को एत्थ दोसो ।

(प्रविश्य)

प्रतिहारी—[1]जयतु कुमारः । इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता ।

कैकेयी—हं ।

भरतः—कथं मोहमुपगताम्बा ।

कैकेयी—[2]एहि जात । आर्यामाश्वासयिष्यावः ।

भरतः—यदाज्ञापयत्यम्बा ।

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

(*Entering*)

Portress. Greetings, prince. On hearing this news the senior queen has fainted.

Kaikeyī. Ha!

Bharata. My mother has fainted?

Kaikeyī. Come, child. We will console the revered lady.

Bharata. As my mother commands.

(*Exeunt Omnes*)

The End of the Sixth Act.

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१. जेदु कुमारो । इमं वुत्तन्तं सुणिअ जेट्ठभट्टिणी मोहं गआ ।
२. एहि जाद । अय्यं अस्सासइस्सामो ।

सप्तमोऽङ्कः ।

(ततः प्रविशति तापसः ।)

तापसः—नन्दिलक, नन्दिलक ।

(प्रविश्य)

नन्दिलकः—[१]आर्य, अयमस्मि ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एष खलु स्वदारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगणविरुद्धवृत्तं गुणगणविभूषणं विभीषणमभिषिच्य देवदेवर्षिसिद्धविमलचारित्रां तत्रभवतीं सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः संप्रा-

ACT THE SEVENTH.

(Enter a Hermit)

Hermit. Nandilaka, Nandilaka.

(Entering)

Nandilaka. Sir, here I am.

Hermit. Nandilaka, the chief of the hermitage informs—

Rāma has slain Rāvaṇa who abducted his wife and caused panic to the three worlds. He has installed on the throne Vibhīshaṇa, so unlike in character to the hosts of demons and decked by a multitude of virtues. He has taken back the revered Sītā whose

१. अय्य अअं ह्मि ।

प्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो रामः । तदस्मिन्नाश्रमपदेऽस्मद्विभवेन यत्संकल्पयितव्यं तत्सर्वं सज्जीक्रियताम् इति ।

नन्दिलकः—[१]आर्य, सर्वं सज्जीकृतम् । किंतु—

तापसः—किमेतत् ।

नन्दिलकः—[२]अत्र विभीषणसंबन्धिनो राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः प्रमाणम् ।

तापसः—किमर्थम् ।

नन्दिलकः—[३]ते खलु खादन्ति ।

pure character was testified to by the gods and divine sages. Surrounded by bears, Rākshasas, monkeys and the like, he, the revered one, delightful like the Moon on the sky clear in autumn, has arrived. Hence let every arrangement according to our means in this hermitage be now made.

Nandilaka. Sir, everything is ready, but—

Hermit. What is it?

Nandilaka. Here are demons belonging to Vibhīshaṇa. As to their food the chief of the hermitage is to decide.

Hermit. Why?

Nandilaka. They eat men.

१. अय्य सव्वं सज्जीकिदं । किंतु—

२. एत्थ विभीसणकेरआ रक्खसा । तेसं भक्खणणिमित्तं कुळवदी पमाणं ।

३. ते खु खज्जन्ति ।

तापसः—अलमलं संभ्रमेण । विभीषणविधेयाः खलु राक्षसाः ।

नन्दिलकः—[1]नमो राक्षससज्जनाय । (निष्क्रान्तः ।)

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः,

जय नरवर जेयः स्याद् द्वितीयस्तवारि-
स्तव भवतु विधेया भूमिरेकातपत्रा ।
इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः
क्षितितलमवतीर्णो मानवेन्द्रो विमानात् ॥ १ ॥

जयतु भवान् जयतु । (निष्क्रान्तः ।)

मिश्रविष्कम्भकः ।

Hermit. Enough of excitement. The Rākshasas, don't you see, are Vibhīshaṇa's servants.

Nandilaka. Bow to the virtuous Rākshasa. [*Exit*

Hermit. *(Seeing)* Lo! Here is Rāghava, the esteemed.

'Victory to the best of men. May you conquer a second enemy if any. Let the earth be under your sway held under a single umbrella.' Applauded in these terms by numerous sages with pleasure, the lord of men steps down to the Earth from his aerial car. (1)

Glory unto you, glory. [*Exit*

MIXED INTERLUDE.

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१. णमो रक्खससज्जणाअ ।

(ततः प्रविशति रामः ।)

रामः—भोः ।

समुदितबलवीर्यं रावणं नाशयित्वा
जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरूणामन्तशः पूरयित्वा
मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥ २ ॥

तापसीनामभिवन्दनार्थमभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली ।
(विलोक्य) अये इयं वैदेही,

सखीति सीतेति च जानकीति
यथावयः स्निग्धतरं स्नुषेति ।
तपस्विदारैर्जनकेन्द्रपुत्री
संभाष्यमाणा समुपैति मन्दम् ॥ ३ ॥

(Enter Rāma)

Rāma. Eh!

Having slain Rāvaṇa of abounding strength and valour and got back the pure Sītā endowed with all good qualities in the world and carried out the bidding of my elders to the very end, I have come back to the residential forest of sages. (2)

Gone inside for saluting the sages' wives, the Mithilā princess tarries long. *(Seeing)* Here is the Videha princess.

The daughter of king Janaka addressed by the sage's wives with words such as 'Friend, Sītā, Jānakī,

(ततः प्रविशति सीता तापसी च ।)

तापसी—[1]हला, एष ते कुटुम्बिकः । उपसर्पैनम् । न शक्यं त्वामेकाकिनीं प्रेक्षितुम् ।

सीता—[2]हम् । अद्याप्यविश्वसनीयमिव मे प्रतिभाति । (उपसृत्य) जयत्वार्यपुत्रः ।

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकृतका वृक्षाः ।

सीता—[3]जानामि जानामि । अवलोकितपत्रका उल्लोकयितव्या इदानीं संवृत्ताः ।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि,

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daguhter-in-law' according to their age with affection, comes up slowly. (3)

(Enter Sītā *and a* Female sage)

Female sage. Friend, here is your husband. Go to him. I cannot bear to see you alone.

Sītā. Ah! It seems incredible to me even now. *(Going near)* Greetings, my lord.

Rāma. Princess of Mithilā, do you remember Janasthāna was our former abode? Do you recognise your adoptive sons, the trees?

Sītā. I do. I do. Then they were leafing. Now we have to gaze up to see them.

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१. हळा एसो दे कुडुम्बिओ । उवसप्प णं । ण सक्कं तुमं एआइणिं पेक्खिदुं ।

२. हं । अज्जवि अविस्ससणीअं विअ मे पडिभादि । (उपसृत्य) जेदु अय्यउत्तो ।

३. जाणामि जाणामि । आळोइअपत्तआ उल्लोअइदव्वा दाणिं संवुत्ता ।

अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत् ।

सीता—[1]आर्यपुत्र, दृढं खलु स्मरामि ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः ।

सीता—[2]हम् आर्यपुत्र, मा खलु मा खल्वेवं भणितुम् । (भीता वेपते ।)

रामः—अलमलं संभ्रमेण । अतिक्रान्तः खल्वेष कालः । (दिशो विलोक्य) अये कुतो नु,

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Rāma. Quite so. Time brings forth ups and downs. Maithilī, do you remember, underneath this Saptaparṇa tree the herd of deer took fright at the sight of Bharata clad in white.

Sītā. My lord, I remember it well.

Rāma. This is the big tank that witnessed our penance. As we sat here and thought over the observance of the offer of libations to the father the golden-sided deer was sighted.

Sītā. Ah my lord! Don't, don't refer to it. *(Shudders with fear)*

Rāma. Don't get flurried. That time is past. *(Looking afar)* Eh! What is this?

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१. अय्यउत्त दिढं खु सुमरामि ।

२. हं अय्यउत्त मा खु मा खु एवं भणिदुं ।

रेणुः समुत्पतति लोध्रसमानगौरः
संप्रावृणोति च दिशः पवनावधूतः ।
शङ्खध्वनिश्च पटहस्वनधीरनादैः
संमूर्च्छितो वनमिदं नगरीकरोति ॥ ४ ॥

(प्रविश्य)

लक्ष्मणः—जयत्वार्यः । आर्य,

अयं सैन्येन महता त्वद्दर्शनसमुत्सुकः ।
मातृभिः सह संप्राप्तो भरतो भ्रातृवत्सलः ॥ ५ ॥

रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आर्य, अथकिम् ।

रामः—मैथिलि, श्वश्रूजनपुरोगं भरतमवलोकयितुं विशालीक्रियतां ते चक्षुः ।

Dust rises high, reddish like the Lodhra blossom. Wafted by the wind, it spreads over the quarters. The sound of conch augmented by the loud beats of drums converts this forest into a city. (4)

(*Entering*)

Lakshmaṇa. Greetings, sir.

Bharata, fond of his brothers, eager to see you has come along with our mothers, followed by a big army. (5)

Rāma. Dear Lakshmaṇa, Bharata has come?

Lakshmaṇa. Yes, sir.

Rāma. Mithilā princess, open your eyes wide to look at Bharata preceding your mothers-in-law.

सीता—[1]आर्यपुत्र, एष्टव्ये काले भरत आगतः ।

(ततः प्रविशति भरतः समातृकः ।)

भरतः—

तैस्तैः प्रवृद्धविषयैर्विषमैर्विमुक्तं
मेघैर्विमुक्तममलं शरदीव सोमम् ।
आर्यासहायमहमद्य गुरुं दिदृक्षुः
प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥ ६ ॥

रामः—अम्बाः, अभिवादये ।

सर्वाः—[2]जात, चिरं जीव । दिष्ट्या वर्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह वध्वा प्रेक्ष्य ।

Sītā. My lord, Bharata has come at a welcome season.

(*Enter* Bharata *with the* mothers)

Bharata. I have come with a pleased heart, followed by my kinsmen, keen to see my master in the company of the revered lady, safe from the ordeals that overtook him in succession like the clear moon in autumn relieved of clouds. (6)

Rāma. Mothers, I salute you.

All the queens. Child, may you live long. We are fortunate in seeing you along with your spouse safe at the end of your vow.

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१. अय्यउत्त इच्छिदव्वे काले भरदो आअदो ।

२. जाद चिरं जीव । दिट्ठिआ वड्ढामो अवसिदपडिण्णं तुमं कुसलिणं सह वहूए पेक्खिअ ।

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः, अभिवादये ।

सर्वाः—[1]जात, चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

सीता—[2]आर्याः, वन्दे ।

सर्वाः—[3]वत्से, चिरमङ्गला भव ।

सीता—[4]अनुगृहीतास्मि ।

भरतः—आर्य, अभिवादये भरतोऽहमस्मि ।

रामः—एह्येहि वत्स इक्ष्वाकुकुमार । स्वस्ति । आयुष्मान् भव ।

वक्षः प्रसारय कवाटपुटप्रमाण-
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।

Rāma. I accept your blessings.

Lakshmaṇa. Mothers, I salute you.

All the queens. Child, may you live long.

Lakshmaṇa. I receive your blessings.

Sītā. Mothers, I bow to you.

All the queens. Child, may you live long and happy.

Sītā. I am favoured.

Bharata. Sir, I am Bharata. I bow to you.

Rāma. Child, come, come. Ikshvāku prince, happiness be to you. May you live long.

Stretch afar your breast broad like a door-panel.

१. जाद चिरं जीव । २. अय्या वन्दामि ।
३. वच्छे चिरमङ्गळा होहि । ४. अणुग्गहिदह्मि ।

उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ ७ ॥

भरतः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये भरतोऽहमस्मि ।

सीता—[1]आर्यपुत्रेण चिरसंचारी भव ।

भरतः—अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

लक्ष्मणः—एह्येहि वत्स । दीर्घायुर्भव । परिष्वजस्व गाढम् । (आलिङ्गति ।)

भरतः—अनुगृहीतोऽस्मि । आर्य, प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ।

कैकेयी—[2]जात, चिराभिलषितः खल्वेष मनोरथः ।

Embrace me with both your mighty arms. Lift your face that resembles the autumn moon. Delight my body scorched by reverses. (7)

Bharata. I thank you. Madam, I salute you. I am Bharata.

Sītā. May you long be in association with my lord.

Bharata. I thank you. Sir, I bow to you.

Lakshmaṇa. Come, come, child. May you live long. Embrace me tight. *(Embraces)*

Bharata. I am favoured. Sir, accept the burden of the state.

Rāma. Why so, my boy?

Kaikeyī. My boy, it has been my long cherished dream.

१. अय्यउत्तेण चिरसञ्चारी होहि । २. जाद चिराहिलसिदो खु एसो मणोरहो ।

(ततः प्रविशति शत्रुघ्नः ।)

शत्रुघ्नः—

विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।
द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥ ८ ॥

(उपगम्य) आर्य, शत्रुघ्नोऽहमभिवादये ।

रामः—एह्येहि वत्स । स्वस्ति आयुष्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये ।

सीता—[1]वत्स, चिरं जीव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुष्मान् भव ।

(*Enter* Śatrughna)

Śatrughna. My heart yearns to see Rāvaṇa's slayer, my revered brother, hard pressed by a number of reverses, abounding in virtues soft and valour formidable. (8)

(Approaching) Sir, I salute you. I am Śatrughna.

Rāma. Come, my boy. Happiness be to you. May you live long.

Śatrughna. I accept the blessings. Madam, I bow to you.

Sītā. Child, may you live long.

Śatrughna. I receive your blessings. Sir, I salute you.

Lakshmaṇa. Weal unto you. May you live long.

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१. वच्छ चिरं जीव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

तीर्थोदकेन मुनिभिः स्वयमाहृतेन
नानानदीनदगतेन तव प्रसादात् ।
इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं
द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥ ९ ॥

कैकेयी—[1]गच्छ जात । अभिलषाभिषेकम् ।

रामः—यदाज्ञापयत्यम्बा । (निष्क्रान्तः ।)

(नेपथ्ये)

जयतु भवान् । जयतु स्वामी । जयतु महाराजः । जयतु देवः । जयतु भद्रमुखः । जयत्वार्यः । जयतु रावणान्तकः ।

Śatrughna. I thank you. Sir, here Vasishṭha and Vāmadeva along with the ministers with coronation-gear in hand, desire to meet you.

These sages wish to see your face bathed anew with holy waters brought from many a river and stream by the sages themselves through your grace like a lotus bedewed with water. (9)

Kaikeyī. Go, my child. Receive the consecration.

Rāma. As my mother commands. [*Exit*

(Behind the scenes)

Glory to you. Glory to the master. Glory to Your Majesty. Glory to the king. Glory to the happy one. Glory to the Honoured one. Glory to the slayer

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१. गच्छ जाद । अभिलसेहि अभिसेअं ।

कैकेयी—[1]एते पुरोहिताः कञ्चुकिनः पुत्रकस्य मे विजयघोषं वर्धयन्त आशीर्भिः पूजयन्ति ।

सुमित्रा—[2]प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्धयन्ति ।

(नेपथ्ये)

भो भो जनस्थानवासिनस्तपस्विनः, श्रृण्वन्तु श्रृण्वन्तु भवन्तः ।

हत्वा रिपुप्रभवमप्रतिमं तमौघं
सूर्योऽन्धकारमिव शौर्यमयैर्मयूखैः ।
सीतामवाप्य सकलाशुभवर्जनीयां
रामो महीं जयति सर्वजनाभिरामः ॥ १० ॥

of Rāvaṇa.

Kaikeyī. Here the priests and chamberlains shout cries of victory at my son and felicitate him with blessings.

Sumitrā. The ministers, servants and gentlemen proclaim the victory of my son.

(Behind the scenes)

Ye sages resident of Janasthāna! Hear, hear.

Having dispelled the unparalleled mass of darkness sprung from his foe with the rays of his valour as the Sun would drive out darkness and having got back Sītā free from all unhappy traits, Rāma, the delight of all the people, stands glorious on Earth. (10)

१. एदे पुरोहिदा कञ्चुइणो पुत्तअस्स मे विजअघोसं वड्ढअन्तो आसीहि पूजअन्ति। २. पइदीओ परिचारआ सज्जणा अ पुत्तअस्स मे विजअं वड्ढअन्ति ।

कैकेयी—[1]अम्महे, पुत्रस्य मे विजयघोषणा वर्धते ।

(ततः प्रविशति कृताभिषेको रामः सपरिवारः ।)

रामः—(विलोक्याकाशे) भोस्तात,

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।
राजा किलास्मि भुवि सत्कृतभारवाही
धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥ ११ ॥

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रं
विकसितकृतमौलिं तीर्थतोयाभिषिक्तम् ।
गुरुमधिगतलीलं वन्द्यमानं जनौघै-
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥ १२ ॥

Kaikeyī. Ah good! The paean of my son's victory rises high.

(Enter Rāma *crowned as king along with retinue)*

Rāma. *(Looking up the sky)* O father,

Be now content at least in heaven. Leave off your depression. What you wished for me has come to pass. I am now king on earth, bearing an honourable burden. The protection of the world according to Dharma has been undertaken by me. (11)

Bharata. I do not reach the end of contentment at the sight of my revered senior like the crescent-moon, dubbed with the title of king, with umbrella

१. अम्महे पुत्तस्स मे विजअघोसणा वड्ढइ ।

शत्रुघ्नः—

एतदार्याभिषेकेण कुलं मे नष्टकल्मषम् ।
पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥ १३ ॥

रामः—वत्स लक्ष्मण, अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्धते ।

(प्रविश्य)

काञ्चुकीयः—जयतु महाराजः । एष खलु तत्रभवान् विभीषणो विज्ञापयति । सुग्रीवनीलमैन्दजाम्ववद्धनूमत्प्रमुखाश्चानुगच्छन्तो विज्ञापयन्ति—दिष्ट्या भवान् वर्धत इति ।

रामः—सहायानां प्रसादाद्वर्धत इति कथ्यताम् ।

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held over him, and head shining with the crown and consecrated with holy waters, in the height of splendour and adored by myriads of men. (12)

Śatrughna. By this coronation of my brother my family emerges again into brilliance, free from all stain like the world at the rise of the moon. (13)

Rama. Dear Lakshmaṇa, I have acquired sovereignty.

Lakshmaṇa. I congratulate you.

(Entering)

Chamberlain. Greetings, Your Majesty. The respected Vibhīshaṇa sends word. Sugrīva, Nīla, Mainda, Jāmbavān, Hanūmān and the other followers send you their greetings—'Thank god. You have risen in glory.'

काञ्चुकीयः—यदाज्ञापयति महाराजः ।

कैकेयी—[1]धन्या खल्वस्मि । इममभ्युदयमयोध्यायां प्रेक्षितुमिच्छामि ।

रामः—द्रक्ष्यति भवती । (विलोक्य) अये प्रभाभिर्वनमिदमखिलं सूर्यवत्प्रतिभाति । (विभाव्य) आ ज्ञातम् । संप्राप्तं पुष्पकं दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत्सर्वैरारुह्यताम् ।

(सर्वे आरोहन्ति ।)

रामः—

अद्यैव यास्यामि पुरीमयोध्यां
संबन्धिमित्रैरनुगम्यमानः ।

Rāma. Say, 'Risen through the help of my associates.'

Chamberlain. As Your Majesty commands.

Kaikeyī. I am fortunate. I wish to see this festivity at Ayodhyā.

Rāma. You will see. *(Seeing)* Eh! The whole forest shines in brightness like the Sun. *(Reflecting)* I see the Pushpaka, the aerial car of Rāvaṇa, has come up on the sky. It had bound itself to be present at the mere thought. Let all mount it.

(All mount the chariot)

Rāma. I will at once go to the city of Ayodhyā, followed by my kinsmen and friends.

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१. धण्णा खु ह्मि । इदं अब्भुदअं अओज्झाअं पेक्खिदुं इच्छामि ।

लक्ष्मणः—

अद्यैव पश्यन्तु च नागरास्त्वां
चन्द्रं सनक्षत्रमिवोदयस्थम् ॥ १४ ॥

(भरतवाक्यम् ।)

यथा रामश्च जानक्या बन्धुभिश्च समागतः ।
तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥ १५ ॥

(निष्क्रान्ताः सर्वे ।)

सप्तमोऽङ्कः ।

प्रतिमानाटकं समाप्तम् ॥

Lakshmaṇa. Let the citizens look at you now in your ascendancy as at the Moon risen out with stars.

(Stage-benediction)

As Rāma was united with Jānakī and kinsmen, so may our king be united with Fortune and rule over the Earth. (15)

(Exeunt Omnes)

The End of the Seventh Act.

The End of the Play.